

Proceedings

**Cantors
Assembly
Thirty-first
Annual
Convention
May 14-18, 1978**



C O N T E N T S

MONDAY, MAY 15

Workshop A: "In The Sephardi Tradition"	
Rabbi Ezekiel N. Musleah	
Audition one: "From Darkness to Night"	
(In commemoration of the 30th Anniversary of the establishment of the State of Israel)	17
Memorial to Departed Colleagues	
Hazzan Solomon Mendelson	18
Concert: A Salute to the Twentieth Century Musical Creativity	25

TUESDAY, MAY 16

31st Annual Meeting	
Induction of New Members	27
Report of Nominations Committee	28
Report of Tri-State Region	29
Report of New England Region	30
Report of Toronto Region	31
Report of Philadelphia Region	32
Report of Midwest Region	33
Report of Southeast Region	34
Report of New Jersey Region	35
Report of West Coast Region	36
Report of Connecticut Region	27
Report of President, Hazzan Kurt Silbermann	38
Report of Executive Vice President:	
"No Time for Nostalgia"	41
Convocation, Jewish Theological Seminary of America	
Address: "The Hazzan-Composer: A Historical View"	
Albert Weisser	64
Presentation of Fellow Awards	72
Concert: Music for Hazzan and Youth Choir	73

WEDNESDAY, MAY 17

D'var N'ginah, Hazzan Pinchas Spiro 75

Workshop:

"Compassion, Sensitivity, Understanding:
The Hazzan As Pastor"

Dr. Jack Bloom a5

Audition II: "From the Creativity of Israel Alter"
Program 114
An Appreciation, Hazzan Ben Belfer 115

Installation: Hazzan Isaac Wall 121

Prepared for Publication by Hazzan Samuel Rosenbaum

Sunday, May 14

- 4:00 P.M. Registration/Lobby Convention Desk**
Music Display
- 6:00 P.M. Maariv/Convention Synagogue**
Officiating Hazzan Elliot Portner, Cleveland, Ohio
Gabbai Hazzan Yehudah L. Mandel, Philadelphia, Pa
- 7:00 P.M. Opening Banquet/Dining Room**
Chairman Hazzan Harry Weinberg, Conventron Co-Chairman
Birkat Hamazon Hazzan Gregory Yaroslow, Rochester, New York
- 9:30 P.M. Convention Open House/Lobby**
An original Multi-media presentation recalling the roots and blossoming
of the Cantors Assembly
Produced by Hazzan Ivan Perlman, Providence, R I
- 10:30 P.M. You are invited to the Terrace Room**

Monday, May 15

- 8:00 A.M. Shaharit/Convention Center Synagogue**
Officiating Hazzan Morris Semigran, Quincy, Mass
Baal Keri'ah: Hazzan Daniel Green, Toms River, N J
D'var Torah Hazzan Yehudah L. Mandel, Philadelphia, Pa.
- 9:00 A.M. Breakfast/Dining Room**
- 10:30 A.M. Workshop A/Convention Center**
Chairman Hazzan Louis Herman, Cherry Hill, N.J.
"In the Sefardi Tradition"
A survey of Sefardi musical tefillah-modes nuschaot and prayer customs.
Rabbi Ezekiel Masleah, Philadelphia, Pa.
- 11:45 A.M. Workshop B/Convention Center**
Chairman. Hazzan David Myers, Newton, Mass
"To See, To Hear, To Teach, To Learn"
A survey of the latest and most effective audio-visual aids and techniques
for use in teaching Jewish music
Dr. Nathan A. Entin, Philadelphia, Pa.
- 1:00 P.M. Luncheon/Dining Room**
- 3:00 P.M. Audition I/Convention Center Playhouse**
"From Darkness Into Light"
A recital of songs and prayers in commemoration of the
30th anniversary of the establishment of the State of Israel
featuring'
Hazzan Solomon Gisser, Montreal, Canada
Hazzan David Bagley, No Miami Beach, Fla
Gayna S. Kieval, Soprano
Leo Barkin Piano

Monday, May 15

- 6:00 P.M. Maariv/Convention Synagogue**
 Officiating: Hazzan Eliezer Kirshblum, Toronto, Ontario, Canada
 Presentation of Hazzan-Minister Commissions
- Memorial to Departed Colleagues**
 Isadore Adelsman. Bernard Alt. Joseph Amdur. Gedaliah Bargad. Akibah Bernstein.
 Sigmund Blass, Harry Brockman. David Brodsky. William H. Caesar.
 David Chasman, Jordan Cohen, Joseph Cysner. Samuel Dubrow, Max Feder,
 Charles Freedland. Harry Freilich, Henry Fried. Abraham Friedman, Marcus Gerlich,
 Leib Glanz, Myro Glass, Judah Goldring, Jacob Goldstein, Jacob Bowseiw,
 Todros Greenberg, Nathaniel Halevy, William Hofstader. Jacob Hohenemser.
 Eugene Holzer. Aaron Horowitz, Israel Horowitz. David Jacob, Eli Kagan,
 Abraham Kantor, Abraham Kaplan, Adolph Katchko Herman Kinnory,
 Jacob Koussevitsky, Simon Kriegsman. Zachary Kuperstein. Joseph Lengyel,
 Joshua Lind, Sigmund Lipp, Asher Mandelblatt, Joseph Mann, Gerson S Margolis,
 Bernard Matlin, Nathan Mendelson, Tevele Ring: Ephraim Rosenberg, William Sauler,
 Itzik Schiff Alvin F. Schraeter. Jacob Schwartz. Joseph Schwartzman.
 Samuel Seidelman, Abraham Shapiro, Ruben Sherer. Sol Silverman, Hyman Siskin
 Jacob Sivan, Mendel Stawis, Isaac Trager. Julius Ullman, Solomon Winter
 Hessed: Hazzan Solomon Mendelson, Long Beach, N Y
 Memorial Psalm Hazzan Jacob Mendelson. New York City
- 7:30 P.M. Dinner/Dining Room**
 Chairman. Hazzan Ivan Perlman, Convention Co-Chairman
 Havah Nashir: Hazzan David Myers, Newton, Mass.
 Birkat Hamazon. Hazzan Mitchell Martin, Harrisburg, Pa
- 10:00 P.M. Concert/Convention Center Playhouse**
Salute to Twentieth Century Musical Creativity
 featuring:
 Hazzan Ben Belfer, Rockville Centre, N.Y.
 Hazzan Louis Danto, Downsview, Ontario, Canada
 Hazzan Benjamin Maissner. Philadelphia. Pa
 Bianca Sauler, Soprano
 Robert Abelson, Baritone
 Leo Barkin Accompanist

Tuesday, May 16

- 8:00 A.M. Shaharit/Convention Center Synagogue**
 Officiating: Hazzan Levi Halperin, University City, Mo.
 D'var Neginah: Hazzan Shalom Kalib, Flint, Mich.
- 9:00 A.M. Breakfast/Dining Room**
- 10:30 A.M. 31st Annual Meeting/Convention Center**
 (Closed session. for members and wives and Cantors Institute students only)
 Induction of New Members:
 Hazzan Morton Shames, Chairman
 Standards and Qualifications Committee
 Report of the Nominations Committee:
 Hazzan Michal Hammerman. Chairman
 Elections
 Report of the President.
 Hazzan Kurt Silbermann
 Report of the Executive Vice President
"No Time for Nostalgia"
 An analysis of the current state of hazzanut; some proposals for the future
 Hazzan Samuel Rosenbaum
 Discussion will follow in an Important closed session beginning promptly at **2.30.**

Tuesday, May 16

- 1 :00 P.M. Luncheon/Dining Room**
- 2:30 P.M. Time for Decisions/Convention Center**
(Closed session: for members and wives and Cantors Institute students only)
Chairman. Hazzan Kurt Silberman
An open discussion of issues and options facing the American synagogue and the American Cantorate.
- 4:30 P.M. Report on Retirement and Insurance Programs/Convention Center Room A**
Leo Landes, Executive Secretary, Joint Retirement Board
- 6:00 P.M. Convocation, Cantors Institute, Jewish Theological Seminary of America/Convention Playhouse**
Academic Procession
Rabbi Morton Waldman. Chief Marshal
Maariv:
Officiating Hazzan Israel Barzak. Springfield, N J.
Convocation:
Presiding: Rabbi David Kogen. Vice Chancellor.
Jewish Theological Seminary of America
Address: "The Hazzan as Composer; A Historical View"
Albert Weisser, Faculty, Cantors Institute,
Jewish Theological Seminary of America
Presentation of "Fellow" Awards:
Hazzan Lawrence Avery, New Rochelle. N Y.; Hazzan Charles Davidson. Elkins Park, Pa , Hazzan Reuven Frankel, Highland Park. Ill Hazzan Louis Goldhirsh, San Antonio, Texas, Hazzan Levi I. Halperin. University City, Mo., Hazzan Abraham Mendelsberg, Chicago, Ill.; Hazzan Yechiel Rosen, Hewlett, N.Y.; Hazzan Max Rubin Fair Lawn, N J.; Hazzan Joshua O. Steele, Millburn, N.J.; Hazzan Henry Wahrman. Wantagh. N Y.
Birkat Kohanim: P. Jassinowsky
Hazzan Kurt Silbermann
Recessional
- 7:30 P.M. Dinner/Dining Room**
Chairman: Hazzan Morton Shames, Vice President. Cantors Assembly
Havah Nashir: Florence Belfer. Rockville Centre, N.Y.
Birkat Hamazon: Hazzan Max Shimansky. Albany, N.Y.
- 9:45 P.M. Concert/Convention Center Playhouse**
Music for Hazzan and Youth Choir
featuring.
Hazzan Jacob Barkin Southfield, Michigan
Hazzan Moshe Taube, Pittsburgh. Penna.

Beth Abraham Youth Chorale of Dayton, Ohio
Hazzan Jerome Kopmar, Director

Wednesday, May 17

- 8:00 A.M. Shaharit/Convention Center Synagogue**
Officiating. Hazzan Yechiel Rosen, Hewlett, N.Y.
D'var Neginah: Hazzan Pinchas Spiro, Des Moines, Iowa
- 9:00 A.M. Breakfast/Dining Room**

Wednesday, May 17

- 10:30 A.M.** **Workshop**
Chairman. Hazzan Robert Scherr, Natick, Mass
Compassion, Sensitivity, Understanding: The Hazzan as Pastor
An opportunity to think through the manner in which human beings face illness, death, divorce physical and mental handicaps, etc , and how the hazzan, as pastor and friend, can be helpful in such situations.
Led by: Dr. Jack Bloom. Psychologist, Executive Director,
Psychotherapy Center, Fairfield. Conn
- 1:00 P.M.** Luncheon/Dining Room
- 3:00 P.M.** **Audition II/Convention Center Playhouse**
"From the Creativity of Hazzan Israel Alter."
A brief survey of the liturgical music of Israel Alter

Israel Alter: An Appreciation
Prof. Max Wohlberg, Faculty, Cantors Institute
An Alter Sampler
featuring:
Hazzan Saul Hammerman, Baltimore Md.
Hazzan Louis Klein. Oak Park, Mich.
Hazzan Aaron Marcus, N. Dartmouth, Mass.
Hazzan Morton Shames, Springfield. Mass.
- 6:00 P.M.** **Maariv/Convention Center Synagogue**
Officiating. Hazzan David Lefkowitz/New York City
Installation of Newly Elected Officers and Members of the Executive Council
Hazzan Gregor Shelkan, Newton Center, Mass.
- 7:00 P.M.** **Grossinger Reception/Terrace Room**
For delegates and guests
- 8:00 P.M.** **Dinner-Dance/Dining Room**
Birkat Hamazon Hazzan Martin Leubitz, Cleveland, Ohio
Presentation to Mr. and Mrs Theodore Spak and Mr and Mrs. Paul Koff
Gala program featuring.
Hazzan and Mrs. Israel Rosen
Hazzan Farid Dardashti
- 10:30 P.M.** You are invited to the Terrace Room

Thursday, May 18

- 8:00 A.M.** **Shaharit/Convention Center Synagogue**
Officiating: Hazzan David Lebovic, Philadelphia, Pa
Baal Keri'ah: Hazzan Daniel Green, Toms River, N.J.
D'var Torah: Hazzan Max Wohlberg, Long Beach, N.Y.
- 9:00 A.M.** **Breakfast/Dining Room**
- 10:30 A.M.** **Executive Council Meeting/Convention Center Room A**
- 1:00 P.M.** **Closing Luncheon/Dining Room**

MONDAY MORNING, MAY 15, 1978

Workshop A:

"In The Sephardi Tradition"

Rabbi Ezekiel N. Musleah

There is a story about the Baal Shem who was once listening most intently to a musician. When his disciples asked him why he was so absorbed in what he heard, the Baal Shem replied: When a musician plays, he pours out all he has. So, I have accepted with much pride and satisfaction this invitation to address you in convention. When a hazzan performs his sacred task he pours out all he has. As the Psalmist says, "All my bones, my inner being, declares God's praise."

I am a Sephardi tahor and a student of
Sephardi nusah.

Who are the Sephardim? What is their origin? According to the popular notion, the Sephardi group is composed of the descendants of Jews who settled in the Iberian peninsula during the Mohammedan period. Spain is called in Hebrew Sepharad, and these Jews are therefore known as Sephardim. Emigrated or expelled from Spain and Portugal in the fifteenth century, they settled largely along the Mediterranean coast and in Holland, in England and their dependencies.

But there are Jews like myself whose ancestors were not Spanish, and are nevertheless called Sephardim. How were these Jews living in countries East of the Land of Israel on the one hand, as well as the descendants of Spanish Jews to the West of the Land of Israel, come to be designated by one and the same term, Sephardim?

I maintain that both Western and Eastern Sephardim came from the same source country, Sepharad, mentioned in the biblical Book of Obadiah. It was probably an Asiatic region north of the Holy Land to which exiles from Jerusalem were deported on the destruction of the first Temple in 586 B.C.E. This territory later came

to be known as Iraq, the area irrigated by the famed Tigris and Euphrates rivers. From this original name Sepharad, both Eastern and Western Senhardim have a common designation, and to which may be attributed the later Hebrew appellation for Spain. Many from the biblical Sephardi group remained in Babylonia/Iraq until less than thirty years ago, a period of some twenty-five hundred years, and settled in Israel. Sometime in the eighth century and thereafter, a second group migrated westward to Spain and Portugal. Still another group turned eastward to Persia, Arabia, India and the Far East. To each of these places, they carried their common liturgy and other religious practices.

Most of the Sephardim today live in the State of Israel, where they number almost one and a half million persons. The next highest Sephardi population is in the United States and Canada - 150,000; then in South America - 100,000, and another 100,000 elsewhere - in England, France and North Africa - making a total of about two million in the world.

One of the ways one can tell an Ashkenazi from a Sephardi, if they are literate in Hebrew, is pronunciation. As you well know, an Ashkenazi says aleph kometz-aw and tav without the dagesh is sov. The Senhardim say aleph kamatz - a; and tav without a dagesh is still tav, as in modern Hebrew spoken in Israel. But there are variations in other consonants and vowels. For instance, I, as an Oriental Sephardi, would feel at home in a Madrid synagogue as my co-religionists say Abraham, instead of Avraham, making no distinction between beth and yeth. But I would feel strange to hear them say the Shema, which they pronounce Shemang. I wouldn't say Shema either. I am used to hearing the guttural pronounced - Shema! Originally, all Sephardim would render the ayin as a guttural. But the Spanish and Portuguese, being Western, lost that sound. To make the ayin distinct from the aleph, they substitute an artificial nasal sound for it - Shemang. Oriental Sephardim make other fine distinctions. kuf becomes

kof, a deep guttural sound. Tsadee has a hard S sound - sadee; and the chet as a hard h - as in Arabic. So, the Hebrew for Isaac is Yishak. Also borrowed from the Arabic, by the Oriental Sephardim, is the w sound instead of v - instead of va, they say waw.

Sephardim are particular about the kametz katan, pronounced with an o sound. The haftarah for Vavikra, is a perfect lesson in the kamatz katan for it contains all the rules: Isaiah 44:3: אֶצֶק kametz followed by a makef - etsok. In the same verse the word is spelled with a חֹלֶם קֶסֶן and in verse 17, in the word וִיסְנוּר the כְּחִיב is written male, with a ו, indicating a חֹלֶם while the קִרִי is spelled with a קֶמֶץ קֶסֶן. Verse 23' רִנּוֹ a kamatz followed by a dagesh in the next letter is קֶמֶץ קֶסֶן as in the beginning of the haftarah for Shabbat Hanukkah רִנְי וְשִׂמְחִי. Verse 13' יִתְאֲרֶהוּ kamatz and sh'va under the same letter, pronounced o, vevta-o-rev-hu. Verse 15, וִיחַם - the kamatz of the last syllable is katan and the accent is penultimate. Va-va-horn, unless it occurs in a pause, such as חֹלֶם וִימָה spelled with a חֹלֶם.

A basic distinguishing feature between Sephardim and Ashkenazim is the sound of the שוא נע with a distinct syllable rather than a half syllable - exemplified in the very word "Sephardi," and the שוא נח which contains a dagesh, e.g. Isaiah 44:11 יִתְקַבְצוּ, וּבְמַחֲוָה is not reckoned a נח but a נע = vitkab-betsu, oo-bam-mey-hugah.

Most Western Sephardim speak a dialect peculiar to them, just as Ashkenazim speak Yiddish - a chemical interaction between old German and Hebrew. Ladino or Judeo-Spanish is a pure medieval Castillian Spanish as spoken in Spain in the 15th century, with additional words and expressions from Hebrew, Arabic and Turkish.

Both Yiddish and Ladino are written in Hebrew characters and have produced a rich literature. Like Yiddish, Ladino is fading as a living language except in Turkey where it is the mother tongue of 70% of

Turkish Jews, particularly the older generation, as well as in Israel and parts of New York City where, until recently, a Ladino weekly called "La Vara" (The Stick) appeared. Ladino has been written in the United States in English transliteration, beginning some 50 years ago.

oriental Sephardim spoke the Arabic of their respective countries, which was the case also in pre-Christian Spain. Individual dialects differ widely. Since these Sephardim had no special language apart from Arabic, they produced no distinctive literature. But they wrote much of their scholarly works in Arabic. Maimonides, for instance, wrote his famous "Guide to the Perplexed" in Arabic.

Sephardim adopted what is known as "Rashi" script as their cursive script. In print, however, Ladino and Arabic appeared also in square Hebrew characters.

Today Sephardim can be recognized by their Spanish or Portuguese names. Some families still carry such well-known names as Abravanel, Aben Ezra, Bueno, Pinto, Navarro, Alvarez. According to Spanish-Portuguese custom, the family name of the mother was often added to the father's name, as in Rodrigues-Pereira, the co-founder of the Jewish Theological Seminary, H. Preira Mendes. Certain first names are particularly frequent. Bekhor, for a first born son, Bekhora, for a first born daughter, Shabbetai for a son born on Shabbat, Yom Tov when born on a festival.

When a Sephardi is called to the Torah, we do not say Isaac b. Abraham but simply Isaac Abraham. Or if he has a family name like mine, he is called אברהם בן יצחק
אברהם בן יצחק. Sephardim are not superstitious to name their children after living persons. In fact, the grandfather is a very proud man when he is Sandek for his first grandson to be named for him.

Religious practice

The Sephardim do not differ from Ashkenazim in essential Jewish principles, the Babylonian Talmud being the basic authority for belief and observance. There are many differences in detail and practice which can be traced to the Talmudic period as well as to the popular codification of Jewish law in the Shulhan Arukh. The Shulhan Arukh is, of course, two separate legal systems, one by the Sephardi, Yosef Caro in the 16th century, and the other by a younger contemporary, Moses Isserles, outlining the Ashkenazi custom and practice. For example, the Ashkenazim have milkhig, fleishig and parve. For the Sephardim, there is no parve. Milkhig utensils, china and silver take the place of parve ware. So, vegetables cooked in a pot previously used for meats can be eaten with milk products. In Ashkenazi practice, the vegetables would have to be cooked at least in a parve t , if not a milkhig pot, to be eaten with dairy products. Similarly, a whole egg found in a slaughtered chicken may be eaten with milk products.

Sephardim permit rice on Pesah.

One Sephardi authority would allow the use of an electric dishwasher for washing of meat and milk dishes in the same cycle.

One gets the impression that Sephardim are more lenient than Ashkenazim. This assumption is borne out by a comparison of the regulations in the Shulhan Arukh compiled by Moses Isserles and Joseph Caro. But a closer look will reveal that this is not uniformly true. In Italy, for instance, Sephardim were stricter. A Responsum deals with the question whether Sephardim, when in Germany, may eat meat prepared by Ashkenazim. In any event, Bension Katz has shown that the stringency of Ashkenazi practice in cases of trefah could be attributed solely to economic and political factors, and that the attitudes to Jewish law depended on the status of the Jews in the lands of their habitation.

The sale of hametz, for instance, is a case of leniency on the part of Ashkenazim. A formal sale is made by the owner through the local rabbi without receiving the full value and without removing the hametz from his house. Since many Ashkenazim were dealers in spirits or were inn-keepers, it was necessary for them to have stocks of strong drink or beer which they were unable to sell before Pesah except at a considerable loss. So the legal fiction of a formal sale was transacted. The Senhardim, not being in that trade, did not find it necessary to sell hametz, but got rid of all hametz from their home.

The physical arrangement of Sephardi synagogues is in sharp contrast to Ashkenazi houses of worship, particularly because of the location of the bimah, which Senhardim give the Talmudic designation "Tebah." The Talmudic use of the word "Tebah" has clear reference to the Sepher Torah. The literal meaning of the word is box or chest, and although it was applied to the container in which the scrolls were kept, it may well have been used to describe the outer casing of each scroll. This form of container is still in vogue in most Oriental synagogues. The application of the term Tebah to this individual scroll chest is clearly evidenced by Maimonides who, in describing the procedure to be adopted when reading the Sepher, says: "When placing the Tebah, which contains a Sepher Torah, in an upright position (for the purpose of reading from it), one places it in the center of the synagogue (i.e. on the dais) in such a manner that its back is towards the Hechal (what Ashkenazim call the Aron Kodesh) and its front towards the congregation." (Hilkhoth Tephillah 9:3).

From a designation for the Sepher Torah, Sephardim later transposed the term Tebah to the Shulhan, the table from whence the Sepher is read and at which the Reader stands. Since the Senhardim use this table also as a chest to store books and religious artifacts, the reference to Tebah is appropriate.

(It is not the Sephardi appellation of the central lectern as Tebah that is taken notice of as its position in the synagogue.)

It was a universal custom up to the early part of the nineteenth century for the Tebah to be erected in the center of the synagogue. The purpose of the transposition to the front of the synagogue was doubtless to dispense with the open space in front of the Tebah, which deprived the synagogue of additional seating accommodation. This new mode of construction was especially favored by the founders of the Reform Movement in Germany.

The innovation was vigorously opposed by the learned Rabbi of Pressburg, Moses Schreiber, known as the Hatam Sopher. He cited the authority of Maimonides, who had stated that the Tebah (or Bimah) had to be erected in the center of the synagogue for the reading of the Sepher Torah, and for the purpose of the circuits to be made with the lulab during the festival of Sukkot. (Hil. Tephillah 9:3 and 7:3).

Ironically, the Reformers took as their chief advocate the Sephardi authority, Yosef Caro. In his commentary on Maimonides Mishneh Torah (loc. cit.), he wrote: "There are those who erect the Bimah at the end of the synagogue and not in the middle... the location in the middle is not obligatory but varies according to the place and time." Caro's reference to the Tebah at the end raises one pertinent question: Did he intend to convey that the Tebah be installed at the eastern end i.e., adjoining the Ark, or at the opposite end, as was the practice in Medieval Sephardi synagogues, particularly in sixteenth and seventeenth century Italian synagogues? It is interesting that my own synagogue, Mikveh Israel in Philadelphia, has an installed Tebah toward the west, which might have been the influence of Sabato Morais, a native of Italy and rabbi of the Congregation in 1860 when our present marble Tebah was first built. In any event, Sephardi synagogues have continued the older practice of the Bimah in the center

together with a few Ashkenazi synagogues.

We will now examine the position of hazzan in Sephardi congregations. The application of the title of hazzan to the official who intoned the service is a post-Talmudic development, and not until the fourteenth century did the office of hazzan cease to be performed by a volunteer layman. The officiant then was a salaried individual. When the preacher became more widespread, however, Jewish practice became polarized. The Ashkenazim prefer to make a dichotomy between the rabbi, preacher and teacher on the one hand, and on the other hand the hazzan, whose forte lies in the quality of his voice and his ability to render the service musically. Sephardim for the most part, require their rabbis to participate actively in the leading of prayers as much as delivering pulpit messages and teaching. A Sephardi rabbi is also an expert hazzan and reader of the Sepher Torah. His voice is pleasant but not necessarily operatic. Chants are simpler and perhaps somewhat less harmonious.

In America, Spanish-Portuguese congregations call their rabbis "Ministers." Though this designation is borrowed from British usage, there is also an historical reason. In the absence of rabbinical schools in early America, Sephardi religious leaders were laymen who happened to know the techniques of leading services. For questions on Jewish law, the authorities in London and Amsterdam were invoked. The official appellation, for instance, of the religious leader at Philadelphia's Mikveh Israel is "Hazzan and Lecturer," delineating both strands of leadership and exemplifying the absence of an ordained rabbi.

Liturgy is one of the principal subjects of Sephardi distinctiveness. There are few prayers which are identical in Sephardi and Ashkenazi usage. What factors contributed to these differences?

Zunz has proved that the different rites have their source basically in ancient Palestinian and Babylonian liturgies. Germany and other Christian countries mostly followed the Palestinian rite, while Spain belonged mainly to the group of Arab countries in which the Babylonian rite was predominant. In none of these countries, however, were the original forms wholly retained. It frequently happened, that the roles were reversed, the Ashkenazim following the Babylonian usage while the Ashkenazim adopted the Palestinian practice. This happened, for instance, to the custom of reciting morid hatal in summer, a Palestinian practice followed by Sephardim and rejected by Ashkenazim. Similarly, the Ashkenazim recite two benedictions when putting on tephillin, the Sephardim normally only one benediction (if interrupted, the second benediction too is recited). Also, the Sephardi practice is not to put on tephillin on Hol Hamoed even if one normally works on those days. The Ashkenazim, of course, put it on with no benediction.

Let us here note, at random, other particularities of the Sephardim:

Sephardim raise the Sepher Torah before the reading, the Ashkenazim after. There is a common purpose - to honor the Sepher as well as to assure listeners of the authenticity of the reading. The Sephardim wish listeners to be rid of doubt before the reading.

A Levi is not called to the Sepher if there is no Kohen. An Israel is called instead. The arba-ah minim in the lulab are bound together without the holder used by Ashkenazim. Sephardim follow the old Talmudic custom of decorating the lulab with golden strips - only, the Sephardim use colored ribbons.

Like British and American usage, Sephardi terminology differs from Ashkenazi counterparts. For instance, Sephardim refer to the scroll of the Torah as simply Sepher, not Torah or Sepher Torah. The Pesah home service is not Seder but Haggadah. The ark is called (H)ekal, not Aron. The evening service is Arbith, not

I chant here the melody for the parasha according to the Spanish-Portuguese rite on Bamidbar 22:37-38. (As a variation, here is the Baghdad rite for the Shema.) (Illustrates)

The haftara according to Baghdadis, goes like this: Josh. Ch.1,Vs. 8: **לא ימוש ספר החזרה**) And according to the Spanish-Portuguese: Isaiah 61:10 **(שוש אשית)**

This is how the Book of Esther is chanted: 2:12; 8:11. There is no change in melody for the sad references, but the congregation chants certain verses which are then repeated by the Reader, like:

**איש יהודי, ליהודים היתה אורה וששון ויקר, רוח
והצלה יעמוד ליהודים ממקום אחר, ומרדכי יצא מלפני
המלך בבוש מלכות חלה וחזר, כי מרדכי היהודי
משנה למלך אחשוראש.**

In no other sphere do Ashkenazim differ from Sephardim as in their Piyyutim. It has been said that "the poetry of the Sephardim is the mediator between the soul and the Creator, while the poetry of the Ashkenazim represents the mediator between the Jewish nation and its God." While each tradition can produce evidence to the contrary, that judgment is, in the main, correct.

The Ashkenazi piyyut is based mostly on Kalir, the foremost representative of religious poets in Geonic times. The reason for this is not merely the fact that Kalir was a Palestinian and the communities of Germany were mainly under the influence of Palestine, but it was also due to the ideology of France-German Jewry. Kalir's style was heavy and not always grammatical, and his enigmatic references to Talmudic and Agadic sources suited the spirit of Ashkenazi Jewry and its predilection for Talmudic studies. Also, while almost every persecution of the Jews in Germany found an echo in the Kinoth and Selihoth of contemporary poets, the greatest disaster of the Spanish Jews, "The destruction of Jerusalem for the third time" in 1492, is lamented by few Kinoth.

The Spanish school preferred pivvutim with direct universal appeal, which combined poetical form with correct and clear Hebrew. For this reason, it incorporated the works of Yehuda Halevi, ibn Gabirol, Joseph ibn Abitur, Joseph Isaac Kimhi, and Moses and Abraham ibn Ezra. Their voices contained many tones. "Now it sounded like the voice of an admonishing prophet, now it asked for forgiveness in the humble voice of the psalmist. Now it placed the hearer in the heavenly halls in the company of angels, or in the land of his forefathers in its glory and splendor..."

As I give you specimens of Sephardi piyyutim, I do not expect you to rave about them. I believe in the dictum, **בֵּין טַעַם וְרִיחַ אֵין לַהֲחֻוּכָה**. We do not argue about taste and smell - and Sephardi music. We listen, and imbibe a thoroughly different tradition.

We begin with Gabirol's prayer for dew, chanted during the Musaf on the first day of Pesah, though other Sephardim render it before **אשרי**, while the Torah is still on the Tebah, and still others just before the silent Amidah.

1. P. 302 **שׁוּפֹת שֶׁמֶשׁ...מִן הוּא לְכָל הַחוּסִים**

P. 304 **לְשׁוֹנֵי בּוֹנֵנָה...הִיא סַחֲרֵי עֵתָה. ז' לְשֹׁלֹם גִּשְׁט**
(Gabirol)

very old melody - Perhaps the Hatikvah melody was taken from here, at least partially.

2. P. 311 Hoshanot for Sukkot - As one Sefer is placed Tebah
Joseph ibn Abitur. **אֵנָּה הוֹשִׁיעָה נָא**

P. 312 **אֵנָּה הַצְלִיחָה נָא
מוֹשִׁיעַ חוּסִים**

3. On Hoshana Rabba, there is a beautiful three hour service. The seven circuits around the Tebah are interspersed with recollections of meritorious deeds of the Patriarchs Abraham, Isaac, Jacob, Moses, Aaron,

Joseph and David, for whose sakes we ask forgiveness. Hence, the day is a **כפור קטן** and we dress in white. Abbreviated **סליחות** accompany each **חקפה**. Following the circuits, there are prolonged **פיוטים** for rain and the fertility of the soil. P. 469. By Joseph ibn Abitur.

4. On Shavuot, Sephardim have no Akhdamot. What we call **אזהרות** is chanted before Minha, not during **שחרית**, as well as the Book of Ruth, both in two parts, one on each day. Azharot are a poetic rendition of the 613 commandments - the positive commandments are recited on the first day: the negatively phrased on the second.

The **פיוט** is in acrostic of the **פייטן**
אני דויר בן בקודה חזק

Two verses. P. 328

5. Here is a **פיוט** by Yehudah Halevi for the second day of Rosh Hashana (P. 165). To give the equivalent in Ashkenazi terms, it is a **קירוב** for **יוצר**. Each line begins and ends with the name of God. Between mentions of the divine name, each line begins with one of the letters of the Name, - Yod in the first stanza, Heh in the second, Vav in the third, and again Hehn the last.
6. The most popular **פיוט** of Rosh Hashana is the poetic description of the Binding of Isaac: the poet is Judah Samuel Abbas. It incorporates the Midrashic version, underscoring the Matriarch Sarah's place in the episode. In presenting the last Trial of Abraham, the motive is obviously to relate a telling example of **זכות אבות** and it is a fitting introduction to the blowing of the shofar.
7. The most attractive **פיוטים** appear as introductions to the Kippur **סליחות**. For Kol Nidre evening.

a) Here is one by David ibn Bakuda: **אנא בקראנו**

- b) Before Minha Selihot, a piyut by Yehuda Halevi is particularly poignant and scintillating.

ה' שמע

- c) The most popular and well-known Kippur melody and a cadence that stays with worshippers is the introduction to ליל by Moses ibn Ezra.

8. Some of the briskiest melodies ironically are reserved for Tisha B'Av. A few mournful tunes there are, but the composers perhaps wished to reduce the doleful spirit of the content. This we exemplify by a kinah patterned after the questions on Pesah night. "I will ask you, O holy congregation, some questions: Why is this night different from all other nights? On Pesah, we eat matza and bitter herbs; on this night we are filled with embarrassment and bitterness? Because of the slaughter of the pious, etc." The evening service is made more dramatic by the use of candles rather than electric lights.

Finally, let us try to sing a few pieces of liturgy where the melody changes from occasion to occasion. The Hallel, for example, sung on festivals; this version is, in my estimation, literally one of the most enjoyed segments of the services. The entire congregation sings most of it, the other parts are sung responsively.

הלל, then the same melody for the other paragraphs until הלל which goes 1) Festival regular; 2) Alternative, London; 3) Last day of festival, nostalgic. הלל goes the same way, but responsively; so does אור. Then ברוך ה' אלהינו, first day; and second day.

There is a rich variety of melodies for א' כאלהינו and אור. Besides the melodies of Hallel which are adapted to them, they take the cadence from the spirit of the day. For high holydays, majestic, pompous: for Purim, with abandon; for Shabbat, at least four different melodies.

Conclusion

One of the beautiful effects of the checkered history of diaspora Jewries is the rich variety of liturgical practices and music of different communities. Differences will still exist for a considerable time, but distinctive melodies and customs should be preserved, especially since Israel and other countries are absorbing Jews from many parts of the world. I maintain that a merger of different Jewries is not desirable. Because of comparatively small numbers, Sephardim tend to lose their identity by intermarriage to which all Jews are vulnerable, as well as intra-marriage. For the most part, children of Ashkenazi-Sephardi marriages adopt Ashkenazi ways. Particularly in Israel, a "melting pot" situation is developing and differences are disappearing. Socially this is all to the good. It is hoped that the new Israeli type will reflect the best of Sephardi and the best of Ashkenazi forms. Liturgically, nevertheless, this is promoting a development which heralds the disintegration of unusual customs.

There should therefore be a resource placed at the disposal of researchers, musicologists and social scientists, where recorded specimens and visual objects of every possible culture and art will be found. Some work of this kind is already under way, like the signal efforts of Joanna Spector at the Seminary.

Only last week, in honor of the 30th anniversary of the establishment of the State of Israel, a museum was dedicated in Tel Aviv. Called **בית התפוצות**, the Museum of the Jewish Diaspora, it reproduces Jewish life as it was lived in different countries throughout the centuries. It depicts the greatness, creativity and heroism of Jews in the dispersion. It explains the extraordinary resilience and adaptability of Jews of various countries. Each and every Jewish community should be represented - with its unique social and

religious distinctiveness, its domestic and communal colorations. Not only Sephardim stand to preserve a heritage that needs to be sustained; others, too, will benefit.

Much has yet to be done, and should be done soon while those who are repositories of information on age-old traditions are still available.

CANTORS ASSEMBLY
Presents

"FROM DARKNESS TO LIGHT"

Songs and prayers in commemoration of the 30th Anniversary
of the establishment of the State of Israel.

Monday, May 15th at 3:00 P.M.

P R O G R A M

I Holocaust

A Pastukh'l a Troymer
Moyshelekh, Shloymelakh
Moyde Ani
In Hartz'n Mit Warshe

Weinper-Rapaport
Papernikoff-Alter
Gorby-Arr. Rubinstein
Katcherginsky-Gelbart

Hazzan Solomon Gisser, Baritone

II To Pray, To Hope

Shir Hamaalot: B'shuv Adonai
Vilrushalayim Irkha
Yibaneh Hamikdash

Psalms-Lind
Liturgy-Ellstein
Liturgy-Yardeini

Hazzan David Bagley, Tenor

III Israel at Thirty

U'sh'avtem Mayim
Heevarta Yad'kha
Sisi Admat Hasharon

Isaiah-Hofman
Rachel-Zeira
Fichman-Nardi

Gayna Sauler Kieval, Soprano

Leo Barkin, Piano

MONDAY EVENING, MAY 15, 1978

Memorial to Departed Colleagues:

Hazzan Solomon Mendelson:

We have, during this month of Iyar, celebrated Yom HaAtzmaut, and we as a people are still seeking our etzem, our identity, our essential quality. Such moments as these, when we contemplate the spirit of the departed and unite with them in the bond of eternal life, can give us an insight into our true essence, into our spiritual reality. Eile ezkrah! We bring to mind in the words of the Prophet Ezekiel, which will be read this Shabbat:

"Et mishmeret mikdashi hemah yk'rvu aylai lisharateni."

We recall with devotion, respect, and tender affection our colleagues who devoted their lives to fostering the elevation of the spirit of our people. B'shirah uv'zimrah kulam omdim b'rum olam umashmi-im bevirah yahad b'kol divrei Elohim hayim.

Just as our ancient homeland was being reborn thirty years ago, so too, was new life granted to Eugene Holzer, of blessed memory, as he arrived on these shores in 1948 after being liberated from amidst the Holocaust. Claire Holzer, his dear wife, has aided me in remembering him.

Born in Satmar, Roumania in 1918, into a prominent family of hazzanim and rabbanim, he first received semihah, and then studied music at the Vienna Conservatory. He served as Hazzan in Savannah, Georgia for thirteen years; in Canton, Ohio for nine years, and finally, in Grand Rapids, Michigan for three years. He then accepted a post in Burlington, Vt. where he died after the high holidays. His Rabbi tells me that his over-riding concern was for the youth of the community. He touched lives, changed lives, gave love and helped nurture love in others. In this, he found fulfillment!

The second figure we recall to memory is Joseph Lengyl, alay hashalom. Born in Poland in 1899, he

travelled as a meshorer with famous hazzanim of the day. After his voice matured, he studied in Vienna and Budapest and became first tenor of the Berlin Opera. With the rise of Hitler, he came to these United States and served as Hazzan in Richmond Hill, New York: Woonsocket, Rhode Island and Tampa, Florida. Joseph Lengyl was one of the earliest members of our Assembly. He was a very decent human being. In a very touching note to me, his nephew David Schwarzmer, recalls how he reached out to him and to other members of the family in gathering together and helping to sustain their remnants after the war was over. Who knows, but except for accidents of birth and geography, what direction his life would have taken. We are eternally grateful that he was able to enrich our profession.

Picture, if you will, a cold winter night in Montreal, Canada. As a boy, I remember vacationing with my Uncle Chemie. What comes to mind first is the gemora niquin that reverberated softly as dawn began to break and served to gently awaken a household - laavodat haborav, Nechemiah ben haRav Yaakov ben Zion haKohen, alay hashalom. Torah was at the core of his being. His every essence. To quote his Rabbi at the funeral oration, "So much Torah was contained in the world and life of Cantor Nathan Mendelson that I am convinced that the world was justified in its creation because of him." The Rabbi's son, one of many disciples who studied with our beloved niftar regularly, wrote from Israel that just as Israel itself is a dream, so, too, must be the news of his demise. "Maybe when I return to Montreal I'll find him there studying quietly after shaharit, as always."

Nathan Mendelson was born in Glasgow, Scotland in 1907 and educated at Rutgers and Yeshiva University. In the post-depression years when he was called to Shaar Hashomayim in Montreal (a lifetime position), he had already served from 1934-1938 as Hazzan at the Bet Hamedrash Hagadol in Newark, New Jersey where his father served as the Rav. With a degree in civil law, he was accomplished in higher mathematics, philosophy, physics and rabbinics. Hazzanut certainly seemed the least lucrative of professions he could opt for at the time, but it was also

closest to his heart. Possessed of a beautiful baritone voice, his approach to the tefillot was direct - majestic, dignified and authoritative. No text was ever approached in a perfunctory manner.

He was endowed with a curious mind and an alert intellect. My cousin, Rebecca, said of her father that whenever Kiddush was recited on Shabbat, it was never routine. Indeed, it was an event. She had the feeling that the family had just come out of Egypt and that the world had just been created. He practiced the art and holy calling of the mohel with such devotion that each Brit Milah was used as an opportunity to teach Judaism. The kedusha abounded.

He was of great consolation to our Cantors Assembly, serving as one of its earliest Presidents for three terms. Can any of you who were present ever forget that magnificent first formal session on Hazzanic Improvisation that took place at one of our conventions? He sang, he modulated, he interpreted and then analyzed, knowing exactly where he was and why. The nobility of his language was such, that he could be conversant with princes and yet he was equally understanding of the humblest of people. His integrity, sincerity, his kindness, his supreme *mentschlichkeit* were almost legendary. Before his demise, he was given new life as a composer, commissioned by ten congregations to set to music Dr. Avrom Holtz's "Jerusalem-- City of Vision and Prayer." And during his last days, he was busy reconstructing the first page of his father's sefer based mainly on tefillot which had been lost. He had hoped to publish the book soon.

On the first day of Rosh Hashonah, 5738, the Almighty called his faithful student to the Yeshivah Shel Maalah in the Qlam Haemet.

My Uncle Chemie! Zecher tzaddik livrocha!

Tevelle H. Ring, alay hashalom, was born in Russia in 1903. He was educated here at the New England Conservatory of Music serving congregations in Portland, Maine; Baltimore, Maryland; Temple Beth Zion in Brookline,

Massachusetts, and at Adat Shalom in Quincy, Massachusetts. It was only a short while ago that he became a member of our Assembly, although he actively supported our activities for many years. I have corresponded with his son Merrill, in California, and would like to share with you some of Merrill's thoughts which he recited at the funeral of our colleague, Tevelle:

"I have come here this morning as the son of a father who has died.

I have come here this morning as the son of a father who has experienced more love and respect in his life than any person I have ever known.

I have come here this morning as the son of a father whose soul will be as exalted in the kingdom of heaven, as his name was, and will continue to be, revered on this earth.

I have come here this morning as the son of a father who, by his courage, his faith, and his piety, provided to his family, his friends, and his colleagues the model of a life to admire and emulate.

I have come here this morning as the son of a father whose life was dominated by loss and great pain of which few knew, masked by him even in his darkest hours, by heroic efforts of self-containment and resolve.

I have come here this morning to honor my father who has died.

The legacy of a father to his children is the sum of his life, and not as commonly believed - the sum of his worldly goods. The greatest tribute that I, as a father, can pay to my own father, is that I can leave to my daughter as rich and full a legacy as my father left me."

Ephraim Fishel Rosenberg, alay hasholam was born on June 25, 1917 in Roumania. His parents transmitted their hassidic lifestyle to him, and he practiced and lived by that upbringing all the days of his life. In addition to his attendance at the Wishnitzer Yeshivot, he had a

broad secular education. He studied for his chosen vocation: Hazzanut, Music and Voice in Czernowitz, Vienna and Bucharest. His cantorial positions included pulpits in: Bucharest, Roumania; Tel-Aviv, The Beth Knesset Hagadol; London, England, The New Synagogue: Bronx, New York, The Concourse Centre of Israel; Toronto, Canada, Beth Sholom Synagogue.

He was a staunch fighter for the elevation of standards of liturgical music: he was elected three times as President of the Jewish Ministers Cantors Association, and acclaimed as one of the finest Cantors of our age. A man of peace, integrity and principle. He was described by a friend in the following manner:

"A soft, sweet melodious voice, an unending repertoire of folksy humour, a questioning, inquisitive mind, a gentle compassionate man, a devout faithful Jew, a tolerant, understanding friend, a helpful colleague, a communicative teacher, a proud father and a loving husband."

These ten qualities, but by no means all of his positive attributes, made up the personality and character of a cherished spirit.

Just last Wednesday, May 10th, Beth Sholom honored his memory at a Tribute Concert originally conceived to observe his tenth year. He had arranged for this prior to leaving for Israel.

In Israel, they will be reading the Torah portion of Behar this week, as they are one week ahead of us:

"Ki tavou el haaretz asher ani noten lakhem
v'shavta haaretz Shabbat ladonai."

Here he merited his yom shekulo Shabbat, his eternal rest. He died in Nataniah. The final neshikah was bestowed on haben yakir li Efravim and our yeled sha-a-shuim, was embraced by Hashem for His eternal pleasure. Zakhor nizk'renu od We will ever remember him.

אלה אזכרה ואמיה ונמשי עלי אשמכה לזכרם של חמשה
 אדירי משפחת החזנים, חסידים אלו. ומתחם, אב הרחמים,
 זכור אותם זכותם וזכות אבותם העמד לפניך בעת צרתם.
 רנתם ועתירתם, האזינה ממרומים. ותתנהג עמהם במדת
 חסד ורחמים. זכותם תסובבם וזכות חמשת קדומים. אל
 מלך יושב על כסא רחמים.

To us, in convention assembled, they now join the
 procession of our dear departed colleagues, members of
 the Cantors Assembly from its earliest days:

Isadore Adelsman, Bernard Alt, Joseph Amdur,
 Gedaliah Bargad, Akibah Bernstein, Sigmund Blass,
 Harry Brockman, David Brodsky, William H. Caesar,
 David Chasman, Jordan Cohen, Joseph Cysner, Samuel
 Dubrow, Max Feder, Charles Freedland, Harry Freilich,
 Henry Fried, Abraham Friedman, Marcus Gerlich, Leib
 Glanz, Myro Glass, Judah Goldring, Jacob Goldstein,
 Jacob Gowseiow, Todros Greenberg, Nathaniel Halevy,
 William Hofstader, Jacob Hohenemser, Eugene Holzer,
 Aaron Horowitz, Israel Horowitz, David Jacob, Eli
 Kagan, Abraham Kantor, Abraham Kaplan, Adolph Katchko,
 Herman Kinnory, Jacob Koussevitsky, Simon Kriegsman,
 Zachary Kuperstein, Joseph Lengyel, Joshua Lind,
 Sigmund Lipp, Asher Mandelblatt, Joseph Mann, Gerson
 S. Margolis, Bernard Matlin, Nathan Mendelson, Tevele
 Ring, Ephraim Rosenberg, William Saluer, Itzik Schiff,
 Alvin F. Schraeter, Jacob Schwartz, Joseph Schwartzman,
 Samuel Seidelman, Abraham Shapiro, Ruben Sherer, Sol
 Silverman, Hyman Siskin, Jacob Sivan, Mendel Stawis,
 Isaac Trager, Julius Ulman, Solomon Winter.

These do we recall again and again, both in our
 gatherings and in the communities which they sanctified
 by their lives as Shelihei Tzibbur, by their qualities
 as artists and by their lives as human beings. And as
 we travel this path of memory, let me make mention of a
 Jewish musical personality and spirit in the Olam Ha-
shirah, whose recent passing has left a void in the
 hearts of all who knew him.

As a boy, Norman Warembud studied at the Arbeiter
 Ring Shul. He sang in the Workmen's Circle Choir where

Leo Low conducted, and Lazar Weiner was the accompanist. Norman Warembud was a man drawn to Jewish music, intoxicated with it, possessed by it. A very talented and able executive, he could easily have tried his hand at a more lucrative profession, but his love for Jewish music made him a kindred spirit of ours. A producer and announcer of radio program ELTH during the days of Reuben Goldberg and Nochum Stutchkoff, he was a founder of the Department of Jewish Music at Mills. During his tenure, there was a general blossoming of Jewish music. The years were the fifties and sixties. He was a man of ideas. He made shidduhim with lyricists and composers and encouraged men like Davidson, Ellstein, Secunda, Winer, Diamond, Rosenbaum, Adler, Kosakoff, Miron and so many others. His work with Ethnic Music barely paid his expenses but for him there was no doubt as to what he had to do, and we were the recipients of this treasure house of our stock in trade. May his memory ever be for an eternal blessing.

An ancient legend tells us of a young boy who was wont to bring his grandfather a flower from the garden each Sabbath evening. Once when the boy brought a rose, his grandfather rebuked him sharply. "But why Zeida, do you scold me? All through the summer I brought you a rose each week and you blessed me. Why do you scold me now?" "Aah", answered the old Sage, "when you brought me the flowers in the summer, other flowers grew in their place, but now in late autumn when you pluck a rose, it will be a long, long time before another one grows in its place." The old school of consecrated hazzanim, to whom the niggun was the most precious heritage to guard, to love, to mold and to impart to our people have passed on. We pray that they will be melitsei yeshar for us, their descendants. May we be inspired with the same sense of commitment, inspiration and artistry so that future generations of our people will come to the synagogue לשמע אל ה'נה ואל התפלה
This is our task and the meaning of this sacred service.

And now, I ask you to please rise as my brother Jacob Ben Zion Mendelson chants the El Malei Rahamim.

CANTORS ASSEMBLY
Presents

"A SALUTE TO THE TWENTIETH CENTURY MUSICAL CREATIVITY"

Monday Evening, May 15th at 9:45 P.M.

P R O G R A M

Mayn Sprakh	Papernikov-Weiner
A Foter Tzu Zayn Zun	Glatstein-Weiner
Yid'n Zingen	Leivik-Weiner
Der Yid Mit'n Fidl	Lutzky-Weiner

Robert Abelson, Baritone
Lazar Weiner, Piano

Oyf'n Grinem Bergele	Peretz-Kos akoff
Di Mayse Mit der Velt	Halperin-Kos akoff

Hazzan Ben Maissner, Tenor
Leo Barkin, Piano

Akedat Yitzhak	Naomi Shemer
L'artzi	Rabinovitz-Mindlin

Hazzan Ben Belfer, Baritone
Florence Belfer, Piano

A Nig'n	Glatstein-Weiner
Di Froy Mit'n Hint'l	Molodowsky-Weiner
In the Silence (Aria from "Yizkor")	Rosenbaum-Secunda

Bianca Sauler, Soprano
Lazar Weiner, Piano

Neiloh	Lerner-Pinchik
Hamavdil	Folk-Pinchik
Der Zaiger	Kaminsky-Pinchik
Noach	Almi-Pinchik

Hazzan Louis Danto, Tenor
Leo Barkin, Piano

The art songs of Lazar Weiner and Reuven Kosakoff are presented in honor of the 80th birthday of both distinguished composers. The Weiner songs were composed in 1977-1978.

REWEN KOSAKOFF was born in New Haven, Connecticut in January, 1898. Because of his extraordinary innate talent, he was a scholarship student throughout his entire musical training. At the age of 15, he was graduated from the School of Music of Yale University, where he studied composition with David Stanley Smith and Horatio Parker. Subsequently, he was graduated from the Institute of Musical Art (Juilliard) where he studied piano with Rudolph Ganz and Carl Friedberg, composition with Percy Goetschius. He then went to Berlin, Germany, where he concertized and studied with Arthur Schnabel. He started composing at an early age in all forms of musical composition. In chamber music, he wrote sonatas for violin and piano, trio for brass, etc., many songs, including sophisticated music to "Mother Goose Poems." One of his popular orchestral compositions, "Jack and the Beanstalk" has been performed by the New York Philharmonic, Philadelphia, Pittsburgh, Detroit, and New Haven Symphony Orchestras. Mr. Kosakoff has devoted his lifetime to composing music for the synagogue. He is a member of the American Society of Composers, Authors and Publishers.

LAZAR WEINER is a key figure in the renaissance' of Jewish Music in the 20th century. Combining a passion for authenticity with an instinct for contemporary invention, he has fashioned an art work in which the old and the new, the sacred and the secular, exist in remarkable balance. The music of Lazar Weiner spans very nearly a half-century of creative activity and has addressed itself to the widest range of artistic expression: music for chorus, solo instruments, chamber combinations, symphonic ensembles, opera, liturgical music for regular worship services and festivals, secular and sacred cantatas, children's music, serious music of social protest and "frivolous" music for musical comedy. But his truest music is that which has been concerned with Jewish life in both its secular and sacred realms. Largely the sacred impulse has been expressed in Hebrew through the liturgy. But the secular has been glorified through the Yiddish language and through suggestions of a style of music which sprang forth from the fertile soil of Yiddish-speaking culture.

Born near Kiev in 1897, Weiner served as a choir boy in local synagogues and absorbed the old Yiddish folk melodies from his mother. These early experiences made a deep and lasting impression on him. Arriving in the U.S. in 1914, he continued the formal musical training which he had begun at the State University of Kiev. His teachers here included Robert Russell Bennett and Joseph Schillinger. Beginning in the early twenties, Lazar Weiner launched a career as composer, conductor and pianist which has continued to the present day. He conducted the Workmen's Circle Choir and the ILGWU Chorus, and in 1930 became Music Director of New York's Central Synagogue. In addition, he taught for over a decade at the School of Sacred Music of the Hebrew Union College, and now teaches a master class at the 92nd Street Y in Yiddish Art and Folk Songs. And, in 1968, he received the JWB Frank L. Weil Award for Distinguished Contribution to American Jewish Culture.

TUESDAY MORNING, MAY 16, 1978

31ST ANNUAL MEETING
CANTORS ASSEMBLY

Induction of New Members

Hazzan Morton Shames, Chairman
Standards and Qualifications Committee

It is my distinct pleasure as chairman of the Standards and Qualifications Committee to induct the following men, who have fulfilled all our requirements, into our brotherhood of Hazzanim.

Jerome Barry, Downsview, Ont.
Elliot Dicker, Brooklyn, N.Y.
Elihu Flax, Teaneck, N. J.
Moshe Lanxner, W. Hartford, Conn.
Alan Lefkowitz, Akron, Ohio
Daniel Raus, Greenwich, Conn.
Martin Rosenblum, Downsview, Ont.
Sidney Rube, Southfield, Mich.
Efraim Sapir, Milwaukee, Wisc.
Harold Stein, Middletown, N.Y.
Steven Stein, Norwich, Conn.

May you have the z'chut, the honor and the privilege, to continue to bring glory and vitality into our sacred calling and to inspire Klal Yisrael with song and joy. Mazel v.

REPORT OF THE NOMINATIONS COMMITTEE

The following slate was presented by the Nominating Committee for election. There being no other nominations by petition, all were unanimously elected:

President: Kurt Silbermann
Vice President: Morton Shames
Secretary: Bruce Wetzler
Treasurer: Abraham Shapiro
Executive Vice President: Samuel Rosenbaum

For membership on the Executive Council for a term of three (3) years:

Harry Altman
Israel Barzak
Louis Danto
Alan Edwards
Irving Kischel
Abraham Lubin

Members of the Nominating Committee:

Michal Hammer-man (Chairman)
Paul Kavon
Louis Klein
Charles Lew
Isaac Wall

REPORT OF TRI-STATE REGION

On March 15, 1978, the Tri-State Region met in Toledo, Ohio at Temple B'nai Israel. Our most gracious host and hostess were Hazzan and Mrs. Robert Shapiro. At our business meeting, a most enlightening discussion with regard to the Hazzan's total involvement in synagogue activities and operations ensued. Most of our colleagues agreed that the Hazzan's image is uplifted by his broadened role in synagogue life.

Elections were held and Hazzan Elliot Portner became the new Chairman of our Region. Hazzan Martin Leubitz was elected as Vice-Chairman.

At our afternoon session, Hazzan Saul Meisels was kind enough to share a very descriptive report on the forthcoming convention with us. Hazzan Robert Shapiro presented an excellent in-depth discussion on the total music curriculum for the synagogue religious school. He also spoke regarding the children's choir and youth chorale, giving us marvelous source material relating to this specific area of the synagogue music program.

We all agreed that it is most beneficial for colleagues to come together periodically for scholarship and an exchange of ideas.

Respectfully submitted,

Samuel Greenbaum, Chairman

REPORT OF NEW ENGLAND REGION

The New England Region of the Cantors Assembly has enjoyed another active and productive year. Its members are deeply devoted and consecrated to the ideals of our organization.

Meetings are held once a month from September to June. First there is a business session dealing with both local and national matters. This is always followed by a lecture or some aspect of Jewish liturgical music or other related subjects.

This year, due to storms, our activities were curtailed.

Our opening meeting was held on October 26 at Temple Mishkan Tefila. The guest was an attorney, Oscar J. Toye, who discussed his new book, "Hamumcheck," teaching how to excel in the art of chanting the Haftorah.

We held a very successful Hanukkah program on December 7.

Rabbi Harold Kushner delivered a stirring lecture on March 7 on the "Psalms," followed by a luncheon at Temple Israel, Natick. Our host was Cantor Robert Scherr.

We anticipate a wonderful evening with Lazar Weiner on May 8.

The Israel Bond Committee will honor Cantor Gregor Shelkan, of Temple Mishkan Tefila, on May 18, on 30 years with Temple Mishkan Tefila and working for Israel.

Cantor Gregor Shelkan is working toward the completion of \$10,000 scholarship arranged by the Cantors Assembly in his honor.

our colleagues are working to meet their responsibilities toward raising funds for the Cantors Assembly.

Our Program Committee is now looking ahead for the coming year's activity.

Respectfully submitted,

Irving Kischel, Chairman

REPORT OF TORONTO REGION

Although our region was officially organized at the end of January, we feel that it would be appropriate to report on activities of the past year.

1. In August of 1977, we invited Hazzan Noach Schall to present a two-day seminar of lectures on Hazzanut - Past, Present and Future. These seminars were very well attended and were exceptionally stimulating and worthwhile. Hazzan Schall was gracious enough to present us each with 15 compositions for Hazzan, Choir and Congregation.

2. In December, we had a very successful concert at which a considerable sum of money was raised, most of which we hope to present to the Cantors Assembly.

3. We are now in the process of commissioning, and hopefully publishing, a book which we will entitle "Great Masterpieces of the Past," which we feel will be a valuable addition to every Hazzan's library.

4. We were very happy to have helped two young men with scholarships to the Cantors Institute.

5. We are planning to establish a Jewish Music Room at the Jewish Public Library here in Toronto, which we hope will serve the entire Jewish community.

6. Last, but not least, we were most honored to have had as a guest for a day our distinguished Executive Vice President, Hazzan Samuel Rosenbaur, who brought us up-to-date on the latest news of interest pertaining to hazzanut, and also outlined for us future plans of the Cantors Assembly, its problems and its hopes for the future.

Respectfully submitted,

Harold Klein, Chairman

REPORT OF THE PHILADELPHIA REGION

A successful concert was arranged by Hazzan Louis Herman in conjunction with the Men's Club of his congregation, Beth El, Cherry Hill, New Jersey, which featured our colleagues, Louis Danto, Moshe Taube, and David Gildar, accompanist. The sum of \$2,000 was presented to the Cantors Assembly from this event.

Three members in this area were honored by their respective congregations: Harry Weinberg on his 25th anniversary, Louis Herman on his 21st anniversary, and Sidney Carpo on his 15th anniversary.

The Cantors Assembly choral Ensemble of the Philadelphia area appeared on the " Israel 30th salute " on channel 17 in Philadelphia on Thursday, May, 11.

The closing dinner affair will be held June 15, at which time installation of new officers for 1978 - 1979 will take place.

An interesting and ambitious program of events is being planned for the coming year.

Respectfully submitted,

Louis Herman
Chairman

REPORT OF THE MIDWEST REGION

The 1977-1978 season opened with the election of the following officers: President, Shlomo Shuster; Secretary, David Brandhandler. The new Chairman noted that this Region needed revitalization. He promised that he would make every effort to correct the lackadaisical attitude of the membership. With a great amount of individual effort, he has achieved some success. With a promise of continued cooperation by all the members of the Region, the season will come to a successful conclusion.

The greatest progress was made in the field of liaison with other organizations in this area. The Chairman was successful in establishing a more solid relationship with the United Synagogue of the Midwest. Additionally, for the first time, the Board of Jewish Education has consulted and continues to do so, with the Cantors Assembly of this Region, in establishing a new concept of the position of Music Director. Through the efforts of our Chairman, a better relationship and greater cooperation is now assured.

Even though a Region concert was not held this year, there were concerts sponsored by individual congregations. Plans for a concert in the fall are now being discussed.

On March 20, 1978, our Annual Study Seminar was held at the Anshe Emet Synagogue. The world renowned Musicologist, Professor Alexander L. Ringer, presented a lecture on the music of Israel influenced by and shaped by Western and Eastern culture.

We welcomed to our Region Hazzan Charles Segelbaum and two qualified future members of the Assembly, Benjamin Adler and Henry Danziger. Hazzan Harold Brindel was honored by his Congregation, Har Zion, at a Testimonial Dinner for his twenty-five (25) years of faithful service. Hazzan and Mrs. Abraham Mendelsberg were honorees at an Israel Bond Dinner at Congregation K.I.N.S.

One of our greatest failures as a Region was in the field of influencing members of the United Synagogue to hire qualified Hazzanim for full time or High Holy Day positions. United Synagogue Congregations in this area not only by-pass this Region, but also the parent body, Cantors Assembly. The strength of our organization depends upon greater control of these being practiced.

This can be accomplished through greater cooperation between the Region and the Cantors Assembly. Time and again our officers have not been notified of candidates being sent. Such a lack of liaison and consideration has caused embarrassment in the past and has continued this season in spite of promises to correct this situation.

Respectfully submitted,

David Brandhandler
Secretary

REPORT OF THE SOUTHEAST REGION

An installation of officers was held at the first meeting after convention and the installing officer was David Leon, a former national president of the Cantors Assembly. The new officers are: Chairman, Yehudah Heilbraun; Vice Chairman, Maurice Neu; Treasurer, Eliezer Bernstein; Recording Secretary, Jack Lerner.

Three concerts were held as fund raisers as follows:

Mar. 9, 1978 at Temple Sinai of Hollywood - Yehudah Heilbraun as host. Amount raised-\$700
Feb. 19, 1978 at Temple Beth El of Ft. Lauderdale- Maurice Neu as host. Amount raised-\$450
Apr. 9, 1978 at Temple Neir Tamid of Miami Beach- Ed Klein as host. Amount raised approximately-\$1,000

During the year there were regular monthly meetings and guest speakers from National and elsewhere were in attendance at many of the meetings. Lectures and workshops were programmed after almost every meeting in order to stimulate attendance and to help increase the knowledge and skills of those present. These programs were open to all local and visiting hazzanim and always took place after the closed Cantors Assembly meeting. There have been changes in personnel during the year and as a result our regular local membership has changed. We are fortunate that several of our highly esteemed and well known colleagues (David Leon and David Putterman) have taken up retirement residences in our community and are active in our meetings and advising us, which is sure to benefit us greatly.

Respectfully,

Jack Lerner
Secretary

REPORT OF THE NEW JERSEY REGION

There are, at last count, 77 hazzanim in our area, of whom 24 are members of the Cantors Assembly. We have made intensive efforts this past year to spark interest in our regional activities, and a number of hazzanim have become active for the first time. Throughout the season we have had meeting-rehearsals every two weeks, and have doubled our attendance over last year. We are developing personal friendships, and we share one another's activities, concerts, accomplishments, problems, simchas and tzorres --for these are truly regional concerns that only those living on one area can exchange.

We have reactivated our efforts to raise funds for the Cantors Assembly by choral-hazzanic concerts in our region, calling ourselves the Cantors Concert Ensemble of New Jersey. In this respect we had two innovations this year. One was the participation of volunteer choirs from the synagogue of our members, and the other was the splitting of conducting responsibilities among two or three of our members. These ideas were employed with considerable success in our first concert, which was held in Springfield, N.J. on December 11, 1977.

We are looking forward to two more concerts this spring: in Rockaway on May 21, and Englewood (honoring Kurt Silbermann) on June 4. Our colleague, Henry Rosenblum, has now assumed the post of conductor and Chairman of our Music Committee.

Several noteworthy events rounded out the year for us. On November 20, 1977 our colleague, Joshua O. Steele, was honored by his congregation for eighteen years of service, and our Ensemble turned out to sing on his behalf. On March 20, a specially planned visit to the Cantors Institute came to fruition. We observed nusach classes for beginning and advanced students taught by Hazzan Max Wohlberg and Hazzan Charles Davidson. This was followed by a luncheon with the students and an informal talk by Hazzan Davidson on the subject of "Popularity vs. Musical Taste in Synagogue Music."

The future of our Region looks more promising now than at this point last year. By vigorously pursuing our musical and fund raising plans, and incorporating within them our recognition of the personal concerns of our members, we hope to continue this positive direction.

Respectfully submitted,

DANIEL GREEN, Chairman

REPORT OF WEST COAST REGION

Our year has begun with an Installation Luncheon at which time we expressed our goals for the coming year.

We have held short business meetings at the new campus of the University of Judaism in Los Angeles, and have put an emphasis on educational programs for our members. It has also been made apparent to the hazzanim of our Region, that we must remain active locally as an organization in order to keep our profession on the highest possible level.

We recognize the danger that we can get so very busy in our respective congregations that we can lose sight of the need for strong local and national organizations.

Respectfully submitted,

Maurice Glick
Chairman

REPORT OF CONNECTICUT REGION

This year, our membership consisted of the following colleagues: Hazzan Sidney Rabinowitz of Stamford, Hazzan Emil Hager of Norwalk, Hazzan Irving Sobel of Woodbridge (New Haven), Hazzan Reouven Papir, formerly of Meriden, Hazzan Arthur Koret of West Hartford, Hazzan Israel Tabat-sky of Manchester.

We are pleased to welcome this year to membership in the Assembly Hazzan Moshe Lanxner, a young and gifted hazzan, now with Congregation Beth El of West Hartford, in his second year.

Also new to the area, replacing Hazzan David Leon at Congregation Rodeph Sholom in Bridgeport, is Hazzan Isaiah Grama, who has been highly visible to us but, in accordance with Assembly ruling, will not be eligible for membership until he has completed three years with his present congregation. However, Hazzan Grama is presenting a concert program in May, and has graciously offered part of the proceeds to benefit the Cantors Institute.

Reciprocating for Hazzan Irving Sobel's participation in their respective synagogues last summer, Hazzanim Joseph Gole and Nathan Lam of Los Angeles, will present a concert in Woodbridge in May, together with friend and colleague, Hazzan David Lefkowitz, of the Park Avenue Synagogue in New York, a portion of which proceeds will be allocated to the Institute.

Respectfully submitted,

Irving Sobel, Chairman

REPORT OF THE PRESIDENT:
Hazzan Kurt Silbermann

It has become traditional in our Assembly, that during our convention two addresses are given. One, a state of the Assembly address by the President, dealing with the events of the past year. The other one is a State of Hazzanut address. The latter, given by our Executive Vice-President, will be especially important this year. When Sam Rosenbaum first mentioned his thoughts on the subject of the future of hazzanut last fall, we urged him, and he agreed, to talk about it at length today. I will refer often to it in my remarks.

Several important projects were initiated this past year. Most prominent among them is the establishment of the Cantors Assembly Foundation. This is a foundation to which larger donations should be made. All donations will be tax-deductible. It will give us a much greater flexibility in allocations than before.

Last summer we had a very fruitful meeting with the executive faculty of the Cantors Institute. This winter we met with the leadership of the Rabbinical Assembly, as urged by Sam's remarks at the last convention. We talked with their President and their Executive Vice-President about common problems we face as clergy and officials in conservative Jewish life. They agreed with us to meet regularly at least once a year, and whenever problems arrive, at other times. We will be in touch with them before the summer.

From the minutes of our executive meeting of last January you have learned of Sam Rosenbaum's first remarks about the necessity of consciousness raising among many of our younger members. A positive development from these remarks was the formation of a Youth Commission, to which I have appointed Solomon Mendelson as chairman, to work on involvement of our younger cantors. As a major issue, this commission will prepare, in time, a curriculum of traditional and proper music, liturgical and secular, to be taught to our boys and girls in congregational schools and especially at

summer camps, such as Ramah. In this effort of consciousness raising, Sam Rosenbaum visited the Florida region and the newly formed Toronto region. A planned visit by Sam and me to the West Coast region had to be postponed to next year, because of eye surgery which I had to undergo.

Let me mention some other activities and innovations started this year. We sat in and observed classes at the Cantors Institute, a practice which will be continued next year, after which I will give a full report.

I appointed one immediate past President as Nominating Committee Chairman, a practice, I hope, future presidents will continue.

For the first time, the officers will host a reception for non-member cantors and their wives. We want to hear from them, we want to tell them about us.

In order to make our Fellow awards more meaningful, we raised the required period of practice as a full time hazzan from twenty to twenty-five years.

Now I come to a most pleasant task: To thank my officers, the Executive Council, the committee chairmen and their members, and the past Presidents. They were truly remarkable in their co-operation, their insight, their ideas and their advice. I truly appreciate them all. However, I would like to especially mention some of them by name. our Treasurer, Abraham Shapiro, was without a doubt the best Treasurer we ever had, and I include myself. He started a new bookkeeping system of the payments of dues, which was badly needed. He reduced the numbers of delinquents and collectible dues from over \$16,000 at this time last year, to less than \$1500 at this time. He, and sometimes even Milly, his wife, spent countless hours in our office, and on the phone, to meet this goal. A special thank you to him.

We are all grateful to Bruce Wetzler, our Recording Secretary, for a job conscientiously and diligently done.

I thank Morton Shames for his interest, his phone calls, his taking over when I was absent. I appreciate it. I am grateful to the past presidents, who helped me so much last year. I count on their continued support. I want to mention especially Isaac Wall, Yehudah Mandel, Moses Silverman and Saul Meisels for their untiring efforts. We all appreciate the efforts of our Convention Planning Committee, headed by Harry Weinberg and Ivan Perlman, and the Convention Management Committee, led by Alan Edwards and Irving Kishel. Todah rabbah.

Finally, unless you are a past president, you cannot appreciate the value of the help of Sam Rosenbaum. you cannot know the driving force he generates. He is truly the very life of our Assembly. Words fail me to express all the thoughts I have about the contribution he makes to us, to the cantorate, and with it, to Judaism in America.

Now where are we, of the Cantors Assembly going? This is of deep concern to me. We have quite a few young men within our midst, thank God. For the most part, they are well educated, have beautifully trained voices, are very active in their congregations and are busy in establishing their careers. We make it a point to have representation of all age groups on our Executive Council and on our committees. But very often, that special spark of commitment and of devotion is not yet there. Where is our leadership coming from? Yes, we have some, who have begun to work for our Assembly with that special commitment and devotion. I would like to see many more. Please, not for our sakes, for your own sake.

I think this is the ideal place to introduce our Executive Vice President who will speak on the state of Hazzanut at present and in the future. We deem his subject so important that, time permitting, we will ask for comments from the floor, after his presentation. We know many of you want to be heard, so we have set aside an entire session this afternoon at 2:30 P.M. for this purpose. Please write down your thoughts, your

commentary, while Sam speaks or at lunch time. We will be glad to call on you for your ideas.

I am pleased to present to you now, speaking on "No Time For Nostalgia," our Executive Vice President, Hazzan Samuel Rosenbaum.

"NO TIME FOR NOSTALGIA"
REPORT OF THE EXECUTIVE VICE PRESIDENT
Hazzan Samuel Rosenbaum

You must know from what you have read in the minutes of the meetings of the Executive Council this past year, from what you may have heard since arriving at the convention and from what you can infer from the convention program that we are convened in an unusual and extraordinary session.

We are at a critical crossroad in the history of the American Jewish community: facing alarming changes in synagogue life and in the manner in which hazzanim may be required to function in that synagogue.

It is our hope that in spending the day sharing what we know and what we feel about our professional lives, that together we may arrive at the path we must pursue in the years that lie ahead.

I want to share with you some of my thoughts and those of my fellow officers and members of the Executive Council on the path we have followed till now, the present state of hazzanut as it has evolved, and some options for choosing the course we may want to follow in the future. Most important, we want you to share with us your reactions, your thoughts and your suggestions.

Whatever that exchange may bring I know you share our hope that we will emerge from this day, cleansed of the paralyzing apathy, the debilitating listlessness, and the destructive spirit of every-man-for-himself

which has characterized our attitudes to our profession and to this organization for altogether too long a time.

It is our hope that we will leave here united as never before in the conviction that we are engaged in one of the loftiest callings that man can have on earth and that the future still holds meaning and purpose for that calling.

If we learn nothing more it should be that the image and function of the hazzan are indivisible: that when one colleague's status is diminished, we are all diminished: when one colleague is respected and revered, we are all uplifted: that no hazzan is so secure that he will not be affected by the downgrading of another, and that no hazzan is so harassed and abused that his spirit and his hope cannot be uplifted by the knowledge that he is a member of a vital and concerned havurah.

I have always resisted any move that splinters and separates an organization or institution for which I am concerned.

I have been especially careful not to exaggerate or exacerbate the differences which might divide the first generation of founding and charter members of the Cantors Assembly from the succeeding generations. I have always worked for the integration of the generations because to separate the young from the old is to divide our meager resources of strength and wisdom. I have always felt that we share a commonality of spirit and purpose and dedication that cuts across all ages and all backgrounds. Here we are, I hope, united in one common enterprise.

But I must today, for a moment, address myself to our younger members.

You, my young colleagues, are our hope, our strength, our ticket to eternity. I appeal to you to put aside some of the very natural prejudices of child against parent, of one generation against another and join with us together, in equal measure - not only in

our deliberations here today, but in our ongoing concern for the continuity of our profession.

Do not be annoyed or impatient with us that we would remind you of the difficulties which we encountered and overcame in achieving what we have achieved over these last thirty years. Try to remember that anyone who ignores what history has to teach, condemns himself to repeat it.

I say all of this because the major problems we face today are dishearteningly similar to the problems we faced when we founded the Cantors Assembly: a cutting away of the traditional role of the hazzan, a growing lack of concern on the part of lay and professional synagogue leadership for the continuity of the primary function of the hazzan - that of sheliah tzibbur - and a discernible movement to reduce the hazzan to the role of mechanic, expediter and song leader. In some instances, to remove him and his skills from the synagogue altogether.

How did this happen to us? How did we slide from the heights of the great revival of synagogue music of the 1960's to the depths to which some colleagues have fallen?

First of all, it did not happen overnight. The signs and portents have been there for all to see. Some of us spoke out over the years in warning. But like Cassandra, we seemed to be condemned to have our warnings fall on deaf ears. Most colleagues, falsely secure in their short-range contentment preferred not to notice. Or if they noticed, commiserated with a suffering colleague and moved quickly away.

Some of what has happened has been for reasons beyond our ability to control: the economy, the nature of Jewish life here in America, the general movement away from all organized religion.

Looming like some gathering tornado over the next century is the prediction of the Harvard Center for

Population Studies which tells us, in a recent report, that "When the United States celebrates its Tricentennial in 2076, Jews will likely number no more than 944,000 persons, and conceivably as few as 10,420."

There are two causes: An American Jewish birth rate below the normal replacement level: and an increasing rate of attrition among American Jews, which is the rate at which Jews lose their Jewish identity. The major cause of the attrition is intermarriage.

Some factors could counteract the rate of attrition: Jewish commitment in the form of synagogue membership, membership in a wide array of Jewish organizations, participation in fund-raising for Jewish causes, observance of Jewish law and ritual and Jewish education.

At present less than 50% of American Jewry expresses any kind of commitment through participation in any of the above. The uncommitted are the first candidates for attrition.

The most obvious way of dealing with the condition of the future American Jewish community would be an effective system of Jewish education. So far, we have not produced such a system, in spite of the fact the studies show that the more education, the more likely there will be a continuing Jewish identity.

These are contributing factors over which we have no more control than we have over the wind.

But there are factors, causes over which we do have some control and I should like to address ourselves to these.

It is time for an honest and unbiased look at ourselves, the way we function as hazzanim, how we confront the present, how prepared we are to confront the future. From this must come a clearer understanding of who we are, of what we are about, of where we hope to go and how we propose to get there. If we are fortunate and

our deliberations productive, we may find answers to some of the problems we face. On the other hand, there is the danger that the self-appraisal may be so painful that some will come away disheartened, even more confused and fearful than before.

We are in the eye of the cyclone, in the midst of a crisis. The Chinese written symbol for crisis is a combination of two symbols, one for danger and the other for challenge. Our crisis, too, is for us a time of danger and opportunity. It is a time to look at our souls in a very clear mirror, a time for the truth, a time for planning and a time for building up.

It is no time for nostalgia!

Who are we?

We are, first of all, the descendants in the most ancient line of Jewish religious community servants in the long history of our people. We are descendants of poets, of scholars, of teachers, of great singers, of composers. We are the sons, grandsons, great-grandsons of world renown amud masters, and of unknown and unmourned simple baaley tefillah. We are the descendants of all those who have worked and created to give a soul to Judaism. We are the descendants of David.

For this genealogy we bear a heavy responsibility.

In our own time, we have been among the chief participants in the interplay, during the last thirty years, between the emerging Conservative Movement and its needs and the evolving nature of the traditional cantorate. We came into being, not only because of the persistence of a small number of enlightened and far-sighted hazzanim trying to function with dignity and reverence in a morass of incompetence, of ego-tripping singers, of star performers. It was mostly because those rabbis who left the ivory towers of 3080 Broadway in the late 20's and the 30's to build Conservative synagogues in America, found, after a searing depression and a terrible World War, that they could not meet,

by themselves, the needs of the newly developing explosion in synagogue life.

And so, grudgingly and thanks to the persistent and untiring urging and prompting on the part of a handful of hazzanim, the leadership of the Conservative Movement agreed to the formation of the Cantors Assembly.

In the thirty years of our existence we have far exceeded, in many areas, even the fondest dreams of our founders. In the eyes of some we have come much too far.

We have created a literature specifically for the liturgical needs of the Conservative congregation. We probably did not realize it at the time, but the late and revered Adolph Katchko laid down for us, at our Second Annual Convention, the musical profile of Conservative hazzanut, a profile which has proven amazingly authentic. Anyone who will compare the hazzanic creativity of the first third of the 20th century with what we have produced in the second third of the 20th century cannot help but be impressed with the great change in style, emphasis, focus and direction which has taken place in our hazzanic perception and practice in these short thirty years.

We have established a school, to help insure the continuity of hazzanut in America for succeeding generations. Again, not because the Conservative leadership really wanted it, but because the facts of life and the realities of the day, coupled with our own unremitting pressure, forced it to accept the concept.

We established a school not only because we wanted to be sure that there would some day be hazzanim to follow us, but because we wanted the world to know that hazzanut is not something you acquire by osmosis, or by listening to records. We established a school because it meant status and respect and dignity to be a member of a profession that required recognized scholarly and academic credentials.

Strangely enough, though we thirst for status and recognition, less than a third of us consistently support that school. No more than 10% of its almost one hundred graduate-members are concerned with its survival.

We established, and enforced with some degree of success, a set of ethical and professional standards by which we expect our membership to live. We have taken placement out of the grimy hands of managers and have worked diligently to convert it to an orderly, fair and productive service, both for our colleagues and for the congregations of the Conservative Movement.

This, in spite of the fact that in the early years the United Synagogue fought tooth and nail to maintain control of hazzanic placement and did its best to deny us a voice in its operation. When an ambitious and unwise president urged the United Synagogue to expel us from its ranks, in June 1964, we maintained our cool and our discipline and did not give in. In the end it was they who came to us to arrange for the formation of the Joint Commission for the Placement of Hazzanim. That body was organized in December 1964 and has served the Conservative Movement honestly and faithfully since then. Yet at no time have we been able to get the United Synagogue to demand of its constituent congregations that they abide by the simple self-discipline of dealing only with the Joint Commission when they are in need of a hazzan. To this day, while we try to keep our hazzanim strictly in line, congregations, in reality, are free to do as they please.

We have been most successful, oddly enough, in securing some important personal benefits for the hazzan, unheard of a short thirty years ago: retirement, health, disability.

We have developed a literature on the origin, meaning and the influence of synagogue music. Future historians will find rich material in the Proceedings of our conventions and in the continuing issues of the "Journal of Synagogue Music."

We have been able to serve as a friend in need to our colleagues. I am proud that there has always been an ear and a heart to listen to the problems of a colleague, to help mediate and arbitrate disputes as they arise, and to try as best we could with our limited strength and influence to help a colleague in distress.

We instigated, nourished and supported a flowering of synagogue music in the 50's and 60's unlike that of any other single period in the history of the cantorate.

In spite of the difficulties in which we find ourselves now, in spite of the difficulties we have encountered along the way, it is not an exaggeration to say that these last thirty years have been the most glorious in the history of the cantorate. Not in the same way, however, that we think of when we speak of the "golden age of hazzanut." That was really not a golden age of our profession: it was a golden age only for a small number of gifted hazzanim who flourished in that period. But for the journeyman hazzan, for the everyday synagogue hazzan, it was a time of scrounging for a living, of singing from scraps of music tossed to them by the stars or by their imitators; a time of copying records, of worrying about tenure, of enduring abysmally degrading placement practices and of living in constant fear of dismissal, with no one to raise a voice in objection. This is no longer so. And whatever else may follow, we must understand how far we have come these last three decades.

But now at 31, the cycle is repeating itself almost exactly as we knew it then. The symptoms of our current malaise are so numerous that we can afford the time here only to name them. Unfortunately, they are so familiar to most of us - to a greater or lesser degree - that merely mentioning them brings to mind the entire constellation. I will pin-point them as they come to mind - with no attempt to rate them in importance or to set them down in some chronology.

. A breakdown of faith and confidence in God and in all organized religions, political or sociological establishments.

. Our Jewishness has become schizophrenic. The Jewish establishment has all the power, authority, money and influence one could wish for. We have the buildings, the instruments, the books, the techniques. In our private lives, however, we find that Judaism means less and less with each passing day.

. We are not ashamed of being Jewish and there are no more closet Jews. But the intensity, the focus and particularly the practice of our Judaism have been demonstrably and materially altered. We cling to a few ancient rituals like Passover and Rosh Hashanah, mark them dutifully on our calendars, but a token supply of Passover foods and a ticket to the synagogue, and live through both experiences without permitting them to have the slightest influence on our lives.

. An altogether too large a proportion of our synagogue membership is Jewishly and liturgically illiterate: given to confusing vulgar American accretions with authentic Jewish observances.

. our people cry **out** for "participation" but act as though the only way they can participate is by being a leader.

. Where there is a discernible synagogue philosophy, **it is almost** entirely youth or senior-citizen oriented.

. In the last thirty years the influence and activities of Temple Sisterhoods and Men's Clubs have steadily deteriorated.

. Clergy of all faiths have never been held in lower **esteem**.

. We are led by synagogue leaders who, for the **most** part, have only a passing interest in the synagogue, who are concerned more with upward mobility on the economic and social ladder: care more **about** power, authority and financial accountability than for providing the membership with a spiritual oasis in which they can renew their lives.

. There is a growing default of synagogue leadership to the community federations which already, in many communities, control religious education, the Jewish old age homes and Jewish hospitals and many of the Jewish centers, leaving only the synagogue still independent and viable, but seemingly living on borrowed time.

. There seems to be a breakdown in the morale, in the competence and in the concerns of many of the new generation of rabbis. The response of many of them, to the marketplace ethics and practices of lay leadership is to adopt those ethics and practices for themselves.

. For hazzanim there is a steady cutting away of the ground on which our sh'lichut is built. In some synagogues there are only children at services on the major worship occasion of the week, Sabbath morning. Where there are adults, services are being mercilessly whittled down so that the sound of the chant of the hazzan grows dimmer and rarer.

. The days of the professional or semi-professional choir are almost gone now. Their contribution to the service replaced by so-called congregational tunes with a beat, changing the entire sound, kavanah and meaning of what we used to call traditional prayer.

. We are witnessing an alarming revival in our ranks of the old paranoid "rabbi-fear." Most of the problems I have been dealing with recently have at their core the lack of concern on the part of many young rabbis for prayer as we know it, and the inability of our men to deal with it.

. Judging from the reports of the Standards and Qualifications Committee over the last few years, the level of hazzanic and Judaic knowledge of candidates for membership leaves much to be desired. As a correlate to this, I am amazed that never in the last ten years has a hazzan lost his position because he was an am-ha-aretz as a Jew or as a hazzan. Can it be we have

only gaonim in our ranks or is there just no one out there who knows or cares?

. We find, to an increasing degree, among young and more experienced hazzanim an altogether too easy surrender of ageless nushaot, created over the centuries by the Jewish people itself, to inferior, unworthy and non-liturgical tunes in the vain hope of stimulating participation. One must ask whether the singing of a rhythmic tune, divorced from the continuity of flowing hazzanic chant is indeed prayer. Or whether, in the long run, the price we are paying for this participation is not the elimination of hazzanut as we know it.

. The surrender, by default, of most hazzanim of their hard won position as the authority on all matters pertaining to music heard in the synagogue. An age-old authority, reinforced by a written agreement between the Cantors Assembly and the United Synagogue, entered into in December 1964, which absolutely binds the United Synagogue to the recognition of the fact "that the cantor of the congregation is to be recognized as the authority on matters pertaining to music in the synagogue."

. There is an alarming increase in what most of us felt was a thing of the past: the hyphenated cantorial position. When I checked last week with the Joint Placement Commission, ten out of forty positions in their files were for hyphenated positions, calling for cantors to perform all kinds of non-hazzanic duties - teaching of regular Hebrew classes, administration, youth work, monitoring the daily minyan, principal of the religious school, etc.

Of course, we could instruct the Placement Commission to reject all hyphenated positions. Then we are caught squarely on the horns of a dilemma. On the one hand we are concerned in offering those colleagues looking for a position every possible opportunity to find one. On the other, the grim reality that if we do not accept a congregation's application, they can very

easily turn to a dozen other sources for men who, either in ignorance of the pitfalls inherent in a hyphenated position, or in desperation, will agree to any conditions.

. Saddest of all, is the loss of pride and self-esteem that I sense in so many colleagues, in submitting to the epidemic practice, which places in the hazzanic pulpit, week after week, a different bar or bat mitzvah for more and more of the service.

What answer do I give a colleague who pours out his heart to me that he is gradually being disenfranchized; that little by little he is being forced to turn over his sacred service to a different child each week.

Do I tell him that self-esteem, independence, professional pride are indivisible? That the time for him to have raised his objections was when the first request was made to have a youngster chant ashrei or the hotza-a or lead ~~en~~ kelohenu or ~~adon~~ olam.

Or shall I tell him that whoever it was who first permitted that practice to raise its head is to blame. Or that the American Jewish community is a small one and that when a naarishkeit is permitted in California, someone in Brooklyn will know about it the next day.

On the other hand, what do you say to lay people who argue quite soundly that the skill of chanting the Sabbath service is a legitimate goal in a child's Jewish education?

. Finally, it is dismaying to find that among our own membership, the younger man - primarily the graduates of the Cantors Institute of the last eight or ten years, provide the least support for the Cantors Assembly, either in raising the kind of funds which made possible the school and the education which they received there which permitted them to become cantors, or in raising their voices within the Assembly on the

issues which are of vital concern to them and to their chosen profession.

And what is even more puzzling, is that we find these young colleagues to be almost completely unrepresented on the rolls of our retirement plan, and the major medical or disability plans. Do they really think that they are immune to growing older or to serious illness? I was aghast when a young hazzan recently reported to me that he preferred to open an IRA account, where the maximum contribution is \$1500 a year paid only by the individual than to participate in the retirement program because he never could quite understand how the plan works and never really had any faith in it.

My friends, it may hurt, but it is true. Much of what I have been talking about these last five or ten minutes can be traced to an absence or loss of self-esteem, to the failure of our collective and individual nerve and to an all too prevalent tendency to accept benignly the role of victim.

We have lost self-esteem

- when we permit ourselves to be called, Mister, and not Hazzan or Cantor.
- when we do not come to our synagogue leadership each year with a program of coordinated musical activity for the congregation.
- when we do not request each year a budgetary allocation for music and music activity.
- when we do not make known the fact that we are members of and responsible to a national professional organization - whether we like the current officers or not.
- when we do not make it a point to spend the full four days at our annual conventions and sneak in for one or two sessions.

- when we put down colleagues - in front of other colleagues - or worse, in front of lay people.
- when we illegally reproduce published music in order to save our congregations the money required to buy the music we use.
- when we agree to work in a congregation that does not provide us with a dignified office and rehearsal room in which to work.
- when we fight a suggestion for change because we know that we are not competent to perform the new task we are asked to do.
- when we prefer to use the title "Rabbi" in dealing with non-Jews who may not know what the title "Hazzan" means.
- when we are only too eager to gossip about other members of the staff: especially when the gossip is true.
- when we permit even one day to go by without some vocal, musical and Jewish study.
- when we set a cheap price on our skills - when we sell tickets to our concerts for less than it costs to go to a third rate movie.
- when we do not engage in regular critical self-appraisal.
- when we believe the perfunctory compliments we all get every time we participate in a public function.
- when we believe and behave as though the final mold for hazzanut was formed and fixed for all time at the close of the 19th century.

Somewhere along the line we got the idea that just because we cannot have the recognition of being the top-figure in the synagogue's table of organization we must necessarily be eternal victims. Somewhere we picked up the myth that we were Number Two and that this made us inferior to Number One.

That is like saying that the basoonist in a symphony orchestra is inferior to the French hornist or to the first violinist. True, the violins may play more of a piece or may have more solos, but are they, ipso facto, better musicians, finer people, more cultured?

III

I believe that I have scraped the wounds more than enough. There is a debit side to this ledger. There are positive and meaningful signs if one but looks for them. It should not go unnoticed that our congregations are now made up of the best educated and most culturally sophisticated members that synagogues have ever had. They may be Jewishly illiterate, but they are neither unintelligent nor necessarily deaf to the proper inspiration and to the proper education. There is by now throughout the country a whole generation of young married people who grew up in the Conservative Movement, went through the Ramah camps, or who are graduates of a day-school, and who were positively affected by those experiences and would be suitable material for a revival in synagogue life.

We probably have the highest percentage ever in the history of the Jewish people of highly secularly educated and musically trained young hazzanim who could be source material for a revival of the Jewish spirit in the synagogue. There is a vast literature, both musical and informational upon which we can draw. There are new tools with which we can store and teach and transmit musical knowledge.

There should be some comfort in the fact that, contrary to what nostalgic reminiscences may dredge up, Judaism was always carried forward, not by the great

mass, but by the small group of what Bialik called "weavers in secret" who knew and maintained scholarship and standards, ethics and morality, and who, somehow, succeeded in creating succeeding generations of "weavers in secret." Our Assembly is in a financial position to provide whatever new tools may be needed with which to restructure Jewish synagogue life. It is also within our power, if we will it, to find whatever additional money we may need to do that, once we have regained our pride and our determination not to go down the tube.

IV

What shall we do?

First, and foremost, we must begin to understand our role as hazzanim. We must define ourselves to ourselves and to all others in terms of what a hazzan is and does, a definition which must not contain either explicitly or implicitly, the word rabbi. This is not to deny that the rabbi exists nor that he has an important part to play in synagogue life. But before we can hope to have a relationship with the synagogue and with the rabbi, we must know who we are.

The greatest asset that hazzanim have, I believe, is the fact that the synagogue cannot exist without us. Try to picture the Conservative synagogue in America today without the sounds, without the soul, without the influence which are the input only of the hazzan. There would be no music in the service, no music in the school, no cantillation in the reading of sacred texts. There would be no life, no taam, no variety to such a Judaism. We have only to look to the Reform synagogues to know how long that situation would be tolerated. It may well be that there are those who think they can get along without us but they are mistaken.

A hazzan is the guardian, the transmitter of the entire sacred musical liturgical calendar. In prayer, hazzanut is both the medium and the message. It is both prayer and the way we pray. To divorce hazzanut from prayer is to kill prayer.

As the guardians of the musical heritage of our people, we should be zealous of the manner in which it is used, the manner in which it is transmitted. Somehow, those of us who have lost it, must regain the confidence that comes with the sh'lihut which is hazzanut. This means that we must be so well prepared, so competent, so certain that we are the best equipped in the congregation to deal with these matters that we will, by the sheer logic and strength of our position, win over those who feel otherwise.

I think that anyone who is not actively supervising or teaching cantillation and nusah and Jewish music appreciation to his congregants should begin to do so. As the authority of synagogue music, a hazzan should not wait for someone to assign that duty to him, but it should be he who should devise ways and means to make his skills available to all.

There is still no standard text for teaching Jewish music. There is still no standard song book which all of us can use, which would bear the imprint of the Cantors Assembly, and which would immediately establish us as the national authority in this field. There is, similarly, no book on teaching nusah.

Today, when anyone wants a hazzanic work, the first place he turns to is the Cantors Assembly. Because we have published and have available the widest variety of hazzanic creativity to be found anywhere. We have established ourselves as the authoritative source for this material, and by explicit influence, established the Assembly and the individual member of the Assembly as the first and last word in the field.

However, where does one turn to for Jewish song materials for the school and for the home? Where is the one or more authoritative collection which would be used in the religious schools and congregations of this country? We protest the banality of some of the music heard at Ramah and even in our own schools and youth groups. We will not succeed in changing the quality of that music until we come to Ramah or to the educators

with one or more authoritative and authentic collections which would bear the stamp of our approval and which each of our members would be committed to put into use in his own congregation.

We should re-examine the goals we have for the worship service. We are going to have to make up our minds whether to be content to ignore the gropings of the uneducated but nevertheless sincerely searching young families in our midst. Can we insist on continuing to expose them to a service that is beyond their ability to endure, beyond their ability to understand and beyond their ability to join? Or are we going to sit down with them and with the rabbi of our congregation and decide where changes may be made that will not desecrate tradition, that we can live with, but which will take into account the realities of the world in which we are living? A three-hour Sabbath service for someone who is only faintly familiar with the Hebrew may truly be too long. This may not be the case in those congregations that are blessed with a good proportion of daveners. They should continue to do what they are doing, but as I read what many of you are telling me, such fortunate hazzanim are in the minority.

We must determine for ourselves how to encourage participation of lay people in the service without diminution of the role and status of the hazzan. We must come to terms with the one eternal factor of life and this is change. We must learn not to look upon every suggested change in the service only from the point of view that it encroaches on our particular piece of turf. We must learn to discriminate between a legitimate suggestion, one that will help the congregation to a better understanding and one for change merely for the sake of change, or for the sake of someone's personal glory.

We must give some thought to reinvigorating children's services, to providing appropriate materials for use in such services in order that senior services do not become children's services.

We must be ready to encourage and to discuss all sincere experimentation with worship options and see to it that they include the hazzan.

We must prepare a curriculum and course of study for use of high school students on hazzanim, the history of hazzanut and Jewish music appreciation.

Finally, we must, first among ourselves, and then in our congregations, have an open and honest discussion about the increasing legitimate demands for participation by women in congregational worship and in receiving equal honors to men in the synagogue. One finds it increasingly difficult to give a straight answer to a sincere mother who questions the fairness of the special treatment, the different treatment, given to her son and to her daughter when they become bar and bat mitzvah. If the bar and bat mitzvah ceremonies are to continue to have meaning, if they are to be more than an opportunity for socialization and for paying off social debts, should we deny a mother the right to participate in this simcha in the same fashion in which her husband is permitted to participate?

Once we do that we will, indeed, have to face the question of how we feel about women becoming cantors. I know that that is a very sore issue with many. I know that among some young cantors it has become a sort of crusade with which they hope to identify their egalitarianism. I do not mean to offend my colleagues who are shomrei mitzvot, and I do not mean by this to support my young colleagues who look upon a woman in the pulpit as a natural outgrowth of the women's rights movement. It is not important where I stand on the issue. It is important that it should be faced, it should be discussed, it should be weighed carefully and some conclusions arrived at.

I raise these points as legitimate subjects for our discussion later on. No one should construe what I said as being indicative of any policy of the Cantors Assembly. The only policy that we have is for the survival, growth and enhancement of the sacred calling for

which we are giving our lives. Anything which aids and abets that can become Assembly policy. Anything which detracts from that should not become Assembly policy; but any and all sides of any question should be open to frank and calm discussion.

Friends, this is not a time for frustration, it is not a time for despair. I think it is a time of great opportunity, but a time which will require deep thought and firm conviction as to the importance of hazzanut in our lives. A time for thinking through what our profession has meant to us and what it yet can mean. It is not a time for mourning the good old days, for revelling in fantasies that can never be realized. It is not a time for nostalgia: it is a time for action. And may I remind you that he who does not make a choice, has already made a choice.

I know that you are probably thinking to yourselves: all this is well and good. I am ready to believe what you are telling me. How do I get them, the rabbi, the board, the parents to share my sentiments?

There is no simple answer to that very legitimate question. For some, the situation is so frozen, has endured for so long that it would take a revolution or explosion to change it. On top of that, the hazzanim who find themselves in that position are getting along in years: they are looking forward to retirement and can't be expected to make waves. When a vaccine against cancer is finally discovered, chances are that those already infected will be helped very little.

What I am proposing is a long-range national public relations program, a long-range publication program, a long-range education program. We must devise ways and means of getting our proper image before the American Jewish community. By that I do not mean publicity releases in local newspapers, but that we must convince well-known Jewish writers, scholars, composers, teachers to write articles, participate in symposia, arrange strategically placed concerts, produce radio and television programs all focusing on the special and unique

role of the hazzan. I will be glad to give examples in the question and discussion period.

Along with that, each of us must resolve that we will leave here with a firm commitment to ourselves and to each other so to alter our professional lives that we can truly serve as role-models for the image we are hoping to project. It does little good to have Eli Wiesel or Meyer Levin or Pinchos Zukerman or Sam Adler or Yehudi Wyner write a glowing piece for the "Hadassah Monthly" about the glory that is hazzanut if a reader cannot associate that glory with the cantor he knows.

But those in whom there is the most promise, the best possibilities for success, are our youngest members. Your patterns are not yet fixed, your ideas are not yet so firmly entrenched that they cannot be changed if need be. We must look to you to put on the mantle we would all like to be wearing. We must look to you to be the most energetic, the most devoted, the most concerned about what a hazzan is, what he does and his contributions to Jewish life can be.

Remember, you have the longest careers ahead of you; you have the most to lose if you fail, and the most to gain if you succeed.

I have concerned myself for the most part with what I believe to be constructive steps which we as individuals and as an organization should be taking to counteract the disease that seems bent on destroying us. But these are long-range. They are important and I would urge you to give them every serious and your immediate attention.

But what of now, of today, of tomorrow?

What action can we as an organization take to bring our distress to the attention of the community and to the attention of those organizations and institutions which may have some influence over the very individuals who are causing us so much pain?

I might suggest - in broad terms - some of the following and would be interested in your reaction.

We should become aggressively visible as an organization in decrying the deterioration of the Jewish worship service. I don't think we should be caught in the trap of crying for salvation for hazzanim - but rather campaigning for a restoration of sanity in prayer, in urging greater synagogue attendance, etc. This might take the form of rallies, well-publicized seminars, or other media-events. If we have strong feelings about what is happening to the synagogue we should express them. If this can't be done on a national scale, then perhaps on a regional scale.

If we undertake any of the projects which I proposed to you earlier we should not keep it a secret. If, for instance, we decided to produce a song book, or a music or nusah textbook, the decision might be announced as a result of a conference which we would sponsor for hazzanim, musicians, and Jewish educators, one which would be suitably publicized.

Somehow we must learn how to enlist the average layman in our cause by linking our cause to one of great and visible general good.

On the political front, we should carefully investigate the value of high-level meetings with the leadership of the Seminary, the Rabbinical Assembly and the United Synagogue. I am not certain that we are ready for such meetings at the moment. I would like to refurbish our own image a bit more and come to such a confrontation from a point of strength and accomplishment and not from a point of a petitioner asking for special consideration. There is no point in going to a bargaining table if you have nothing to give that the other fellow wants.

But that is something to which I would give careful and serious consideration

My talk is about at an end. If I have brought bad news, I have also, I trust, brought something to be hopeful about. I will count myself fortunate and my mission - as I call it - accomplished, if it has set you thinking and deepened your concern for and activity in the affairs of cantors and the Cantors Assembly. I hope that I have set you to thinking and that you will share these thoughts with us in the hours and days ahead. To the degree that you participate will be the prospects for our future well-being.

One day we will learn to see ourselves as vital, servants of the Jewish people.

one day we will learn to see ourselves as professionals who have a special, distinct, unique and tradition-honored role to play in Jewish life.

One day we will be mature enough, our professional self-esteem secure enough, that everyone around us will know it, too.

One day we will have the courage to say it out loud, without looking back over our shoulders

In God's name, and in His service, we are cantors, professionals, klei kodesh. Without us Jewish life is unimaginable. Let us begin to believe that, and believing that, let us begin to act the part.

TUESDAY EVENING, MAY 16, 1978

Convocation of the Jewish Theological Seminary
of America

Academic Procession
Rabbi Morton Waldman, Chief Marshal

Maariv:
Officiating: Hazzan Israel Barzak

Convocation:
Presiding: Rabbi David Kogen, Vice Chancellor
Jewish Theological Seminary of America

Address:
"The Hazzan as Composer: A Historical View"

Albert Weissner Faculty, Cantors Institute
Jewish Theological Seminary of America

The figure of the cantor-composer has long been of enormous interest to me - as much for familial as for explicative reasons - and has undergone within my own range of experience a variety of changes and reconsiderations.

Sulzer, Naumbourg, Gerovitch, Hirsh Weintraub, Schorr, Wodak, Ersler, these were in my early youth as chorister, soloist and later student in my uncle's choir, Jewish musical grandfather figures (or benevolent Zeyde emblems if you like). And closer to my own chronology and circumscription how could I not have been affected by the features of Zeydel Rovner with his luxuriant white beard as he sat so often at my uncle's table - both heatedly discussing in an idiomatic mixture of Yiddish, Hebrew and Russian matters concerning the highest reaches of hazzanut and nushaot which I could then barely comprehend. What I dimly recall now is that the high ceilinged Brooklyn brownstone dining room, cluttered with shelves of seforim, stacks of music, manuscripts of work in progress, choral part

books and an ominously large upright piano (tuned every two weeks by a local, self-styled Professor of Music), was always filled with wonderful laughter, jokes and puns on cantorial subjects when Rovner and my uncle got together. They seemed to speak a great deal about harmony (surprisingly not counterpoint), and its application to the so-called "Jewish modes." For a long time I thought "bahaltene kvinten" (hidden fifths) was some sort of social disease considering the mystery and vehemence with which it was discussed. There were two constantly recurring phrases in evaluating other cantors - "a gevaldiger menagen" was the antithesis of "a groyser purtse." I remember, too, that my fellow meshorerim used to mutter mischievously behind his back that Rovner looked like one of the seven dwarfs in Snow White.

My childlike sensibilities were enormously impressed with the stern yet dignified Jacob Rapoport and the intelligent and courtly manner of Adolph Katchko who also frequently came, among others, to visit my uncle.

But, my dear friends, as you all well know, "nostalgia is never really what it used to be." So these mementos very soon receded to become almost atavistic relics of my past as I left my insular environs to make my entry into the wide and prismatic world of general music. All these hazzanic figures, and others like them, meant little to me in my university days. Compared to Stravinsky, Bartok, Debussy and Schoenberg, they represented all the stylistic prototypes that my burgeoning musical nature reacted against, and I even had serious doubts whether one could use the exalted term "musical creator" in appraising their work. Of course I was hardly aware at the time that I was comparing apples and oranges - or perhaps knevdlakh and bouillabaisse.

At any rate there was something terribly autumnal and debilitating about the old cantor-composer. What I avidly wanted was a Jewish liturgical song that would

literally start, B'reshit, with my post-World War II generation. We were to be the new Adams. The obsolete antiquated musical cliches and the hackneyed, predictable, four-square phrases which were so comforting to my elders were totally abhorrent to me. Even Bloch's "Avodath Hakodesh" seemed inflated and irrelevant to me. Even poor Joseph Achron's forward looking "Evening Service for the Sabbath" appeared willful and somewhat ungainly. I remember making a solemn pact with a literary friend of mine. He was to write the Jewish "Four Quartets," and I was to write the Jewish "Symphony of Psalms." Well, I assure you he never completed his task because of a growing disenchantment with the worldly views of T. S. Eliot and I never completed mine because I finally realized that Stravinsky had written it well enough the first time around.

But, without doubt, newness, evergreen freshness, the rose on the heather--these were our heart's desire. Of course it was only later that I was fully aware that this sort of generational disquietude was very often the way of the world; and I do not doubt that there are young cantors in tonight's audience who may very well be experiencing at this moment something of a similar acerbity and a striving-for untried Jewish music star-treks.

I cannot tell you, therefore, how completely shocked I was when upon meeting the composer Lazare Saminsky, then musical director of Congregation Temple Emanu-El, New York, and an influential figure in the general sphere of American music during the 1930's, 40's and 50's when he told me that he especially admired Sulzer's Mah Tovv in F, Naumbourg's "Adonai, Adonai," and considered Gerovitch a great synagogue master who had in fact influenced his own liturgical works: and of all things, he raved about Nissi Belzer, calling him an authentic genius. I could not believe my ears. Was he really joking? No, he stood firm in his assertions. And although in those days I still had the youthful gall and audacity to question his judgment,

Saminsky very cleverly never argued against my opposing views. I was further taken aback when during a subsequent conversation he asked me to write a piano accompaniment for one of my uncle's recitatives which he later performed at his annual Three-Choir. Festival. I don't doubt that Saminsky's opinions were something of a turning point for me, for here was a musician of high sophistication, totally at ease and conversant with the music of the modern era who could still be not only on speaking terms with, but enthusiastic about, my long forgotten and discarded Zeydes.

But I must say that it has been mainly within approximately the last decade - that is, since I began to teach at the Cantors Institute of the Jewish Theological Seminary of America - that I've come to rethink and reformulate many of my prior views concerning various aspects of Jewish music that the figure of the cantor-composer and all its ramifications has surfaced in earnest for me.

The question frequently raised by musicians and historians outside the Jewish liturgical field, and often by denigrators of the art of hazzanut within other circles is whether the authentic and knowledgeable cantor, because he deals mainly with a body of musical formulae and motifs and long-lived communal and ancestral chants, can really be called a composer - or is he really a compiler or arranger?

I am excluding here a genre of cantors, for the sake of argument, who function and often yield astonishing results, mainly through the intuitive process and may be properly called representatives of the folk temper.

The question of composer versus compiler-arranger is a meaningful one. And to answer "that in a sense anyone who writes a piece of music, regardless of length, originality or artistic merit is a composer" is I think, of course, vastly simplistic. That is like

saying anyone who daubs paint on a canvas is, ergo, a painter. That is the sociologists folly. Or to posit that no matter how inept a specific cantor may be, he will by necessity, somewhere show aspects of creativity because of the sheer requisite of improvisation. This sort of argument, too, is highly unsatisfactory. To be proficient in the skill of improvisation is still not to be a composer. An entire swarm of nineteenth century virtuoso pianists and violinists can attest to that. Nor is one a composer whose principal occupation it is to prune and tinker with other men's works to suit one's own fancy and bolster one's own poverty of musical invention. One sees too many hyphenated names on cantorial programs and records.

Nor is it useful to skirt the issue entirely and exclaim: "Forget it! A cantor is a special breed. He is a 'shaliah tzibur', he is a 'hazzan'. Enough." Whatever very limited truth there may be here the statement is irksome because it denies the cantor that which he rightfully deserves and painfully restricts the musical dimension of his office.

I think what is required of the cantor if he is rightfully to be called a composer is something of a personal vision; and the more luminous its intensity the more likely its chances to produce works of import and consequence. Let us remember that the concept of the "composer" itself coincides with the beginning of modern individualism whose groundwork is to be found in the Italian Renaissance. It is not at all remarkable that it was only in the nineteenth century when the concept of the individual breaks out in full force that we have our first full-fledged cantor-composer, Salomon Sulzer.

One presupposes in the cantor-composer a basic musical literacy and a modicum of technical ability. At this historical stage of the cantors musical development, one need not be alarmed that close contact with the academy will stifle inspiration. More learning is required now, not less, and I don't mean only the ability to write double-counterpoint while giving bar

mitzvah lessons. I am thinking more of the skill, even in writing a cantorial recitative (not such an easy task as some would have us believe) to demonstrate a homogeneity of style, a sense of balance and structure, coloristic variety and a sense of musical flow. If the cantor-composer is using nushaot it cannot be cut and dried, but should be infused with his own personality, but not so overpowered by it that the nushaot become incomprehensible or shrouded in esoterica. In this sense originality is certainly to be avidly sought, but for the cantor-composer it cannot become his principal and prime virtue. It must be remembered here that the creativity of the cantor-composer is circumscribed by the ritualistic forms and traditional musical practices of the synagogue. How he gropes with these problems and often uses them to his advantage is often the mark of a superior cantor-composer. Yet it could very well be that we must come to terms with the idea that our services, as they are now organized, are not conducive for the realization of great and unified art works. There are a variety of solutions which we can discuss on another occasion.

Now, if one examines the works of our Zeydes - by now of course they are really Ur-Zeydes - one sees how well their best works stand up. It is quite astonishing, too, to find how unlike they are from one another and how each cuts a separate figure, despite the occasional trappings into which the Zeitgeist of Romanticism often lured them. Their task was a most difficult one - at once to preserve a tradition and embellish upon it. And I am quite certain that beneath their devoutness, utter sense of vocation and awareness of their mission, there did beat in their breasts the flutter that they were artists as well. For let us remember that the cantor-composer does also fall into the category of performer-composer - no matter how strenuously he and others would decry it - which presupposes therefore another public obligation to mitigate. So one cannot but admire these men for the devotion, strength and intrinsic gifts they exhibited in coming to grips with

the Jewish liturgical song during their Age.

And during an era of spiritual crisis and stylistic instability one is grateful that the cantor-composer continued to flourish during the first half of the twentieth century - A. M. Bernstein, Stark, Kirschner, Hayim Adler, Katchko, Alter, Weisser, Weisgal, Rovner, Ephros, Jassinowsky, Glantz, Pinchik, Rosenbluth, Wohlberg, come immediately to mind. There are others, to be sure. With them the recitative, especially, has been expanded and tempered into an indigenous and important liturgical form - subtle and extra sensitive to its verbal base. These cantor-composers have very frequently opened up the recitative to highly interesting, moving and often complex musical devices, yet always aware of traditional roots.

Viewed in retrospect it would seem now that the cantor-composer, in the first half of this century, with few exceptions, did not foster the larger choral forms. For these, the most important works of this period were most certainly composed by non-cantors - choral directors and commissioned composers who were drawn for any number of reasons to write for the synagogue.

I, for one, find the contemporary scene in America encouraging. There are extant gifted young cantor-composers very much aware that we are living in the fourth quarter of the twentieth century. They are inquisitive, willing to experiment and are acquiring technical skills which will put them on an equal level with their contemporaries in general music. They are not afraid to tackle larger polyphonic forms. The cantor-composer who studies, say, at the Cantors Institute with such modern masters of composition as Hugo Weisgal and Miriam Gideon and nushaot with Max Wohlberg need never apologize for his lack of musical knowledge as was lamentably too often the case in years gone by.

Until now I have not uttered a single word about poetry, or that inimitable ruah, that transcendent power of the cantor-composer that moves congregants to real prayer and intimations of the Divine. That is not found in text books and I, as a teacher, cannot teach it. I can only point to it, for that is a most precious gift of Hashem. Therefore, dear cantors, accept my wish that Hashem graciously favors you all with it.

Convocation (continued)

Presentation of Fellow Awards:

Hazzanim:

Lawrence Avery, New Rochelle, N.Y.; Charles Davidson, Elkins Park, Pa.; Reuven Frankel* Highland Park, Ill.; Louis Goldhirsh, San Antonio, Texas; Levi I. Halperin, University City, Mo.; Abraham Mendelsberg, Chicago, Ill.; Yechiel Rosen, Hewlett, N.Y.; Max Rubin, Fair Lawn, N.J.; Joshua O. Steele, Millburn, N.J.; Henry Wahrman, Wantagh, N.Y.

*Not awarded due to illness.

CANTORS ASSEMBLY
presents
BETH ABRAHAM YOUTH CHORALE of DAYTON, OHIO
Hazzan Jerome B. Kopmar, Director
Tuesday Evening, May 16, 1978 At 10 P.M.

I

***SELECTIONS from "THE DAYS OF AWE"**

Sholom Kalib

"The Days of Awe" is a concert setting of the major selections of all the High Holiday services. This work was commissioned by the Beth Abraham Youth Chorale and premiered by them on May 2, 1976. The work was recorded in its entirety (two record set) with Hazzan Jacob Barkin soloist, Amim Records 5736.

- | | |
|----------------------|-----------------------------|
| 1. El Melech Yoshev | **4. V'ol Y'dei (Zichronos) |
| 2. Ono Tovo | **5. Halleluyah |
| **3. Uvashofor Godel | |

Hazzan Jacob Barkin, Soloist

II

***SELECTIONS from BAROQUE SUITE**

Charles Davidson

Baroque Suite: "Children, The Heritage of the Lord" is a suite that utilizes the musical forms of the Baroque era. The texts are by Yehudah Halevi. Baroque Suite was commissioned, premiered and recorded by the Beth Abraham Youth Chorale, Amim Records 5735.

1. Intrada and Aria - Yeiruni
2. Courante - Cholomi
3. Fugue - Chelki Adonoi

Beth Abraham Youth Chorale Chamber Choir

III

***SELECTIONS from "THE DAY OF REST"**

Sholom Kalib

"The Day of Rest" is a concert setting of the major sections of the Shabbat liturgy from Friday evening through Havdala. This work was commissioned by the Chorale and premiered by them on May 7, 1978. A complete recording of the work (two record set) will soon be released with Hazzon Moshe Taube soloist.

- | | |
|------------------|--------------------------------|
| 1. Adonoi Maloch | 4. Kedushat Musof |
| 2. Veshomru | 5. Hamovdil and Eliyahu Honovi |
| 3. Mimkomcho | |

Hazzon Moshe Taube, Soloist

BETH ABRAHAM YOUTH CHORALE
HAZZAN JEROME B. KOPMAR, DIRECTOR
GOLDYE A. KOPMAR, ASSOCIATE DIRECTOR
IRENE BEELER, ACCOMPANIST

*Recorded by the Beth Abraham Youth Chorale. Recordings of the Chorale will be on sale in the rear of the auditorium following the concert.

**Published by Cantors Assembly.

BETH ABRAHAM YOUTH CHORALE

The Beth Abraham Youth Chorale, Dayton, Ohio, was founded by its director Cantor Jerame B. Kopmar in 1971. The Chorale is comprised of four groups: the main choir of 80 members, the 42 member tour choir, the 28 select members that make up the Chamber Choir and the 40 voice Shabbat Choir, chosen each month on an alternating basis to assist the hazzan at the Shabbat morning services. Although there are members in the Chorale from all four of Dayton's congregations, the majority of its membership comes from Beth Abraham Synagogue, Dayton's only Conservative congregation.

In its short history the Beth Abraham Youth Chorale has compiled a record of achievements that is unique in the American synagogue. They have performed throughout the Midwestern and Eastern United States and have the distinction of being the first American synagogue youth choir to perform in Israel. They have visited Israel twice, in 1973, and in 1977 they were a representative of the United States to the International Festival of Choirs (Zimriya). They also gave a series of concerts in England, performing in London, Birmingham and Leeds.

Of all their accomplishments the one that gives them the most pride is their record of commissioning new works for the synagogue. Utilizing the finest talents in Jewish composition, they have commissioned and premiered eight major works of Jewish music. Their commissioned works have covered the gamut of Jewish music, from liturgical and Biblical works to music in the Yiddish, Israeli and Hassidic idioms. They have five commercial recordings to their credits with a sixth to be released soon.

Their work was instrumental in winning for their congregation four consecutive Solomon Schechter Awards in music. This past year they were also awarded a Schechter Award for education, believed to be the first time a musical organization was recognized for its educational values.

What makes the Beth Abraham Youth Chorale so unique is not only their high degree of musical accomplishment, but perhaps even more so, the lesson they teach to others that Jewish life through Jewish music can be a vital and important part in the lives of American Jewish youth.

WEDNESDAY MORNING, MAY 17, 1978

D'var N'ginah
Hazzan Pinchas Spiro

What you are about to hear is a short excerpt from a comprehensive paper which I have originally written with the intention of publishing it in the "Journal of Synagogue Music." The subject of this paper concerned the practical aspects of Hebrew singing diction, with a particular emphasis on the **הברה ספרדית**. I must tell you that I became fascinated with this subject, and I found it to be a source of valuable practical material which should be of interest to every practicing hazzan and singing artist. While writing the paper I have come to realize how important it was to be able to present the various aspects of the paper with actual singing demonstrations, rather than to depend on written descriptions which could not possibly capture fully the subtle differences between the various nuances under discussion. I hope to be able to have the opportunity to deliver the complete paper in person at some future convention.

I was reminded recently that while I was studying with Cantor Adolph Katchko, he asked me to help him with the correct pronunciation of the **הברה ספרדית**. He explained to me that he was convinced that the **הברה ספרדית** was the wave of the future and that he wanted to be prepared for it when it came about. The interesting part of the story is that it happened in 1947 - just before the State of Israel was established. We are now in 1978, celebrating Israel's 30th Anniversary, and I believe that the **הברה ספרדית** has gained many practitioners, especially among the younger generation of hazzanim. But perhaps just as it took 40 years of wandering in the desert between the redemption from slavery in Egypt and the eventual arrival in the Promised Land, so will the complete acceptance of the **הברה ספרדית** be achieved by the time we celebrate, **ב"ה**, Israel's 40th Anniversary.

While on the subject of anniversaries, I want to relate to you a pertinent item. During the 1976 American Bicentennial year, the Spanish and Portuguese Synagogue in New York City, Congregation Shearith Israel, held an interesting exhibit. Among the material exhibited, the following caught my eye: In 1954, at the time of the American Jewish community's Tercentenary celebration, Rabbi David de Sola Pool wrote as follows: "If Asser Levy and Abraham de Lucena of the 17th century, or Hazzan Gershon Mendes Seixas of the 18th century were to come back to our synagogue today, they would at once feel themselves at home... They would hear the sonorous classic Sephardi accents of the Hebrew reborn in Israel of today and the Hebrew more and more accepted throughout the world."

And now, let me get to the point of my דבר ננינה talk. I want to limit myself during the short period allotted to me to but one aspect of the הברה ספרדית, and it is the one that is most prone to errors. I am referring to the קמץ קטן.

When we analyze the differences between the הברה אשכנזית and the הברה ספרדית, we note that it is the הברה אשכנזית which makes clearer distinctions between the various vowels, such as between the קמץ and פחח; between the קמץ and חולס, and between the צירה and the סגול. However, when we deal with the קמץ גדול and the קמץ קטן, only the הברה ספרדית makes a distinction between the pronunciation of the two vowels. The קמץ גדול is pronounced AH, just like the פחח, while the קמץ קטן is pronounced AW, as in the English word law.

Since both the קמץ גדול and the קמץ קטן are marked with the same vowel symbol, the ability to distinguish one from the other constitutes the biggest problem to those who practice the הברה ספרדית, and particularly to those who have switched to it after many years of chanting in the הברה אשכנזית. I regret to note that among the Jewish musical publications in this country there are very few that make the קמץ קטן - קמץ גדול distinctions correctly. And I will spare you the embarrassing examples.

I don't think that this is the time to list for you the grammatical rules that determine which is a קמץ גדול and which is a קמץ קטן. Neither do I believe that it would serve a practical purpose. I think that it is accurate to say that those of us who speak Hebrew fluently, as a daily spoken language, pronounce the קמץ קטן correctly not necessarily because we know the rules and apply them instantly, but rather out of habit and, I might almost say, by instinct.

There are two books that deal with the קמץ קטן - problem in a practical way. One is the Hebrew grammar book "ספר הדקדוק" מאת אהרן יעקב שפירא (published by Shulsinger Bros., Inc., 21 East 4th Street, New York, N.Y. 10003). This book has an addendum entitled: "קמץ גדול או קטן?" אסף-מלים מיוחד לפתרון שאלה זו משה אהרון ויזן. It is actually an invaluable 27 page dictionary of קמץ קטן words.

The other book that deals with the problem in a practical way is:

"סדור רנת ישראל" ערוך ומסודר ומבואר בידי שלמה סל לפי הנחיות הועדה הציבורית מטעם האגף לחנוך דתי במשרד החנוך והתרבות והנהלת המחלקה לחינוך ולתרבות תורניים בגולה הוצאת המחלקה לחינוך ולתרבות תורניים בגולה של ההסתדרות הציונית העולמית נדפס ע"י הוצאת "מורשת" בע"מ בעיר הקודש ירושלים ת"ו בשנת ה'תשלג

There are several editions of this prayerbook. The volume that I am familiar with is marked: נוסח אשכנז לבני חוץ-לארץ. Among the several unique features of this excellent prayerbook is the special notation of the קמץ קטן, wherever it appears, with a vowel symbol which is clearly distinguishable from that of the קמץ גדול.

The fact that there are at least two books which pay special attention to this problem bears out my contention that the קמץ קטן is still a source of difficulty and frustration to the many who have learned Hebrew as a second language.

I should like to comment that while I was delighted by the simple solution offered by this prayerbook for the קמץ קטן problem, I was surprised and dismayed by the fact that it did not incorporate the ך ם ן - the little vertical line that in American prayerbooks points out all the words that have the accent one syllable away from the end (חלעיל). I think that you will agree that the חלרע - חלעיל accents, along with the קמץ קטן and the שוא נע and שוא נח are the three areas of major practical difficulty in correct Hebrew diction.

Several years ago, I discussed the קמץ קטן - קמץ גדול problem with my friend Hazzan Max Wohlberg, and he suggested that I prepare a comprehensive list of all the קמץ קטן words in the prayerbook and make it available to our membership. It took me a while, but I have finally done it. To make this list even more useful, I have added to it all the קמץ קטן words that are found in all of the חפטרות of the year. I suspect that even among our colleagues who still chant the services in the הברה אשכנזית, there are very few who teach their חסידים students in this version.

Let me refer you now to the קמץ קטן WORD LIST which I have provided for you. I don't know how I managed to accomplish it, but the list contains exactly 600 words. They are marked by page and line for easy finding. May I suggest that those who wish to make use of this list should mark up the prayerbook which they ordinarily use for easy recognition. I have done so myself in my own prayerbook, and I might add that I have also marked in it reminders for שוא נע and שוא נח, which, as I mentioned earlier, is another major pronunciation problem.

You will note that the list contains, in addition to the קמץ קטן words, also חטף קמץ words. חטף קמץ, as you surely know, is also pronounced AW, like the קמץ קטן. (For the purists among you, I will add that the pronunciation of the חטף קמץ differs slightly from that of the קמץ קטן by the speed with which it is passed over - as the name חטף will indicate.) The main reason for including the חטף קמץ in the list, even though it is easily recognizable, has to do with the קמץ which

immediately precedes the **חֶסֶף קֶמֶץ** in many instances. All of the Hebrew grammar books with which I am familiar, as well as most of the expert grammarians whom I consulted, agree that the **חֶסֶף קֶמֶץ** before a' **קֶמֶץ** is a pop **קֶמֶץ** and should be pronounced AW. Let us look at my list and cite a few examples. Look at the first column, to the word marked p. 12 (**וּבְצִהֵלָה**). It should be pronounced UV-TZAW-HAW-LAH and not UV-TZA-HAW-LAH. Look at the item marked p. 13 (**בַּעֲלֵךְ**). It should be pronounced B'-FAW-AW-LE-CHA and not B'-FA-AW-LE-CHA. Now to the item marked p. 23 (**וּצְהַרְסֵם**). It should be pronounced V'-TZAW-HAW-RA-YIM and not V'-TZA-HAW-RA-YIM. This is also the commonly accepted manner of pronunciation in Israel today. I am only bothered by the fact that the seemingly authoritative (semi-official?) Israeli prayerbook RINAT YISRAEL does not agree with this practice. This is what is written in the introduction to the prayerbook:

...קֶמֶץ הַצִּירִיךְ לִהְיוֹת מְבוֹטָא בְּקֶמֶץ קָסֶן, הָאֲרָכָנוּ אֶת הַקּוּ הַנִּיצָב שָׁלוּ, בְּאוֹפֶן שֶׁנִּשְׁאָרָה בּוֹ צוּרַת קֶמֶץ וְאֵף עַל פִּי כֵן נִבְדֵּל הוּא מִחֲבֵרוֹ הַרְגִּיל (לְדוֹנָמָא: חֶדְשֵׁי סָחֶכָה, עֲזִי' וִי' שֶׁ בֹכֵר) וְכַמּוֹבֵן כֹּל מֵלֶחֶם "כֹּל". אוֹלָם... כֹּל קֶמֶץ שֶׁלִּפְנֵי חֶסֶף קֶמֶץ (לְדוֹנָמָא: צְהַרְסֵם) ... וְאַחֲרֵים כִּיּוֹצֵא בָהֶם -- בְּכוֹלֵם הִשְׁאֲרֵנוּ אֶת הַקֶּמֶץ בְּקֶמֶץ רְגִיל וְסִמְכְנוּ עַל הַמַּסּוּרַת הַצִּלְחִי-מַעוּרְעֶרֶת שֶׁל כָּל הַקְהִילוֹת הַמְּבַחֲיוֹת מִקְדָּמָה דְּנָא בֵּין קֶמֶץ גָּדוֹל לְקֶמֶץ קָסֶן ("הַבְּרָה סְפָרִידִית") וְעַל עֲדוּתָם שֶׁל הַקְדָּמוֹנִים הַמַּעֲיִדִים כִּי קֶמֶץ אֵלֶּה - קֶמֶץ רַחֵב הֵם.

In other words, according to the compiler of the prayerbook RINAT YISRAEL, the **חֶסֶף קֶמֶץ** that precedes the **חֶסֶף קֶמֶץ** is a **קֶמֶץ גָּדוֹל** and should be pronounced AH.

Several Israeli teachers with whom I discussed this dichotomy suggested to me that in the final analysis, a spoken language is determined less by the opinion expressed in a grammar book than by the manner in which it is used in actual practice. To which, perhaps, some of you may very well say: "It ain't necessarily so!" However, while I myself pronounce it: UV-TZAW-HAW-LAH, B'-FAW-AW-LE-CHA and TZAW-HAW-RA-YIM, and I recommend so to those who ask my opinion, I didn't want to

set myself up as the final authority and to tell you which way to pronounce it. And so, while including all the **קמץ חטף קמץ** words in my list, I did not mark the **קמצים** preceding them in any special way, thus leaving the final decision to you.

One final comment: You will find in the list several words with question marks next to them. In the case of **קרישים**, the prayerbook, RINAT YISRAEL, insists that it should be pronounced as a **קמץ גדול** - (KA-DA-SHIM and not RAW-DA-SHIM). In the case of **מירדיבור** (from **מזמור שיר חנוכה הבית**), the RINAT YISRAEL prayerbook lists it as a **קמץ גדול**, but I believe that it is simply a typographical error of the **"בחור הזעזער"**. Finally, on page 4 of the list, in the Haftarah of **מסות** (No. 41), there is a question mark next to the word **אצרך**. I am simply in doubt about this word and I haven't had a chance to check it out by the time I submitted this paper. I have included it along with a question mark in order to alert you to be on your guard and not to rely too much on my opinion. After all, no one is perfect...

'KAMATZ KATAN' WORD LIST

Prepared by Hazzan Pinchas Spiro

The first part of this list consists of all of the *יזר יזר and *יזר יזר words found in the old edition of the R.A. Sabbath and Festival Prayer Book. The second half consists of all those found in all of the Haftarot of the year.

The word קָל and all its variants (such as: קָלָה, קָלָה, קָלָה, קָלָה, קָלָה etc.) have not been included in this list for practical purposes.

17	99	23	75	8	57	6	28	2	1
22	99	11	76	9	57	8	31	5	1
22	99	18	76	12	58	8	31	10	5
12	100	5	77	15	58	9	31	16	7
21	101	11	80	5	59	16	31	2	8
13	103	16	81	6	59	17	31	13	9
16	104	7	82	12	59	11	32	17	11
5	105	5	83	4	60	11	33	14	12
5	105	6	83	5	60	2	34	5	13
6	105	4	85	14	60	8	34	15	13
13	105	15	85	3	63	8	34	5	14
14	105	17	85	14	63	17	34	4	15
11	106	18	85	11	64	12	35	12	15
16	106	7	88	15	64	7	36	6	16
16	106	14	88	11	65	8	36	10	16
11	108	17	89	13	65	17	36	4	17
2	111	6	90	17	66	7	37	6	21
15	111	10	91	15	67	2	42	6	21
11	112	15	91	16	67	5	42	16	22
22	112	6	92	14	68	2	44	17	22
11	114	10	92	16	68	17	45	6	23
12	114	6	93	20	68	2	49	10	23
8	116	6	96	7	69	16	49	10	23
15	117	6	96	12	69	5	50	11	23
6	118	13	97	13	69	10	51	20	23
21	118	2	98	21	70	11	52	12	24
7	123	17	98	11	73	15	53	15	25
11	124	18	98	11	73	11	54	10	26
16	126	3	99	16	73	6	55	3	27
23	128	7	99	5	74	16	55	4	27
11	132	7	99	15	74	10	56	13	27
4	133	8	99	5	75	6	57	3	28

(*) Notated here as γ and γ_1 .

"Kamatz Katan" Word List (page 2)

15	מְרֹכֵי	251	2	בְּזָכְרָנוּ	224	20	פְּעֻלָּתָא	187	5	שֵׁם-קְדוֹשׁ	164	10	קְדוֹשׁ	133
5	נִצְבָּרָה	253	6	נִצְמָה	224	4	גִּדְלָה	189	1	שְׁמֵרָה-זֹאחַ	165	4	קְדוֹשׁ	135
9	צִהְרִים	254	11	עֲזָרָנוּ	224	12	אֶרְבֹּן	189	7	נִצְמָס-לָנוּ	165	15	זִכְרָנוּ	137
14	בִּאֲהֻלָּהּ	254	11	יִגְדֵּל-חֶסֶד	228	8	אֲהֵלִי	191	10	קְרָאָנוּ	165	15	וְנִתְבָּנוּ	137
15	לִשְׁמֵרָה	254	3	אֲכִלָּם	229	13	הַשְׁמַעוּ	193	14	וְלַעֲבֹדוּ	165	15	קְרָשָׁה	139
11	שְׁמֵרָה	255	9	קְדוֹשׁ	229	17	בְּחֻגֹּם	193	10	בְּרֵכ-חֶסֶדָה	166	17	גִּדְלָה	139
17	נִצְמָס-לָנוּ	255	7	זִכְרָנוּ	230	19	בְּקֶאֶס	193	19	לִהֲר-קְדוֹשׁ	166	3	קְרִבְנוּחַ	140
20	קְרָאָנוּ	255	7	וְנִתְבָּנוּ	230	9	קְרִבּוֹ	194	7	זִכְרָנוּ	169	7	קְרִבְנוּחַתִּיהָ	140
1	וְלַעֲבֹדוּ	256	11	קְרָשָׁה	231	15	קְדוֹשִׁים (?)	195	7	וְנִתְבָּנוּ	169	10	קְרִבּוֹ	140
18	קָרָס	256	13	גִּדְלָה	231	4	גִּדְלָה	197	13	גִּדְלָה	170	15	חֲדוֹשִׁים	140
10	וְלַקְרָד	257	1	חֲנָנוּ	232	11	אֶרְבֹּן	197	3	לַעֲבֹדָה	172	3	קְרִבְנוּחַ	141
18	רָנוּ	258	9	בְּעִנְיָנוּ	232	6	קְדוֹשִׁים (?)	198	4	קְדוֹשָׁה	172	11	קְרִבְנוּחַ	141
1	עֲזִי	259	14	קְרָשָׁה	234	16	וְקְרָמָה	198	13	קְרָשָׁה	172	18	חֲדוֹשִׁים	141
9	חֲקִמָּח	259	18	זִכְרָנוּ	234	2	לַעֲצָמָה	199	3	קְרָשָׁה	173	7	לַעֲבֹדָה	142
10	מִקְרָב-לִי	259	18	וּפְקִרְנוּ	234	2	לְגִשְׁמָה	199	7	זִכְרָנוּ	173	8	קְדוֹשָׁה	142
11	קְדוֹשׁ	260	19	וְחֲנָנוּ	234	3	לִזְרָמָה	199	7	וּפְקִרְנוּ	173	17	קְדוֹשָׁה	142
14	חֲרִבְתִּיהָ	260	8	וּצִהְרִים	235	3	אֲהֵלִי	201	8	וְחֲנָנוּ	173	18	חֲדוֹשִׁים	142
1	עֲזִי	261	13	קְרָשָׁה	235	10	חֲקִמָּה	201	10	זִכְרָנוּ	173	19	חֲדוֹשִׁים	142
	(קְרָאָנוּ)		13	וְלַעֲבֹדָה	235	11	חֲחֻנָּנוּ	201	10	וּפְקִרְנוּ	173	11	וּצִהְרִים	143
2	בְּזִכְרָנוּ	323	13	קְרָשָׁה	236	14	וּצִהְלָה	201	11	וְחֲנָנוּ	173	16	קְדוֹשָׁה	143
2	קְרָמָה	360	18	נִצְבָּרָה	237	1	זִכְר-לָנוּ	202	16	לַעֲבֹדָה	173	16	וְלַעֲבֹדָה	143
9	פְּעֻלָּו	361	11	חֲנָנוּ	239	16	בְּעֻבְדוֹ	204	18	קְרָשָׁה	173	12	קְרָשָׁה	144
7	יִשְׁמְרָה	364	3	קְרָאָנוּ	240	25	חֲקֻשׁ	204	8	וּצִהְרִים	174	21	נִצְבָּרָה	145
8	יִשְׁמֵר-צִאחָהּ	364	7	בְּחֻקָּמָה	240	26	קְרָשָׁה	204	13	קְדוֹשָׁה	174	17	קְרָשָׁה	148
1	חֲנָנוּ	366	15	בְּשִׁבְבָנוּ	240	2	שִׁאב-מִים	205	13	וְלַעֲבֹדָה	174	19	גִּדְלָה	148
4	חֲנָנוּ	366	6	וּלְשִׁבְבָהּ	241	19	חֲקִמָּה	205	6	קְרָשָׁה	175	1	זִכְרֵי נָא	150
5	מִתְרַכּוּתִיהָ	367	10	וְלַעֲבֹדוּ	241	16	פֶּרֶז-זָה	207	11	נִצְבָּרָה	176	3	קְרָשָׁה	150
3	שְׁמֵרָס	369	6	וּבִשְׁבָבָהּ	242	8	נִאֲמוּ	208	4	בְּחֻלָּנוּ	179	4	קְרִבְנוּחַ	150
4	גְּמִלָּם	369	19	קְרָשָׁה	244	13	וְחֲחֻמָּנוּ	209	3	לְגִאֲלָנוּ	183	7	וְנִצְבָּרָה	150
10	חֲפָשִׁי	370	1	בְּשִׁבְבָנוּ	245	11	בְּזִרְעוֹ	210	6	לְגִאֲלָנוּ	183	19	קְרִבְנוּחַ	150
			6	זִכְרָנוּ	246	8	סִבְרַח	211	6	קְרָשָׁה	183	18	לַעֲבֹדָה	153
			6	וְנִתְבָּנוּ	246	2	מִתְחַרַּח	212	10	לְגִאֲלָנוּ	183	19	קְרָשָׁה	153
			10	וְחֲנָנוּ	247	3	מִתְחַרַּח	212	14	לְגִאֲלָנוּ	183	11	וּצִהְרִים	154
			18	בְּעִנְיָנוּ	247	23	נִצְבָּרָה	214	18	לְגִאֲלָנוּ	183	16	קְרָשָׁה	154
			6	קְרָשָׁה	250	1	הִרְאָתָהּ	215	7	שִׁפְלִים	184	16	וְלַעֲבֹדָה	154
			10	זִכְרָנוּ	250	10	קְרָשָׁה	215	21	קָרָס	185	5	נִצְבָּרָה	156
			10	וּפְקִרְנוּ	250	11	קְרָאָנוּ	216	22	קָבֵל	185	14	קָרָס	156
			11	וְחֲנָנוּ	250	2	קְרָאָנוּ	217	16	קָבֵל	186	7	בְּגִדְתִּי	158
			20	וּצִהְרִים	250	13	קְדוֹשׁ	217	5	בְּחֻקְמָתָא	187	11	יִגְדֵּל-חֶסֶד	163
			13	קְרָשָׁה	251	4	חֲקִמָּה	221	7	קָבֵל	187	18	אֶח-אֲכִלָּם	163

221 קָבֵל חֶסֶד

"Kamatz Katan" Word List (page 3)

מצרע - מ28	מ23-22 - ויקהל (ויעש חירוס)	מ15 - כא	מ7 - ויצא (ועמי חלואים)	מ1 - כראשית
7 אֶהְיֶהם	ז-50 הקדשים	מ16 - כשלח	יב-10 בָּהֶלִים	מכ-6 וְאֶזְרָה
15 בְּחֶפְזָם	מ22 - ויקהל (וישלח המלך)	ר-9 וַתִּקֶּם	מ8 - וישלח (חזון עכריה)	20 אֶזְרִיָּם
מ29-30 אחרי מות (ואחז בן-אדם)	ז-26 וַעֲבִיּוֹ	11 אֶהְיֶה	11 עֲמֶרָה	22 הַחֲבָאִי
כב-3 לְשִׁמְאָה	מ23 - פקודי (וחשילצל המלאכה)	ה-6 אֶרְחוּחַ	11 וַיִּבְרָרִים	מג-3 בְּקֶרֶה
6 שָׁפָה-נָם	ז-51 אַח-קָדְשִׁי	14 שָׁדָשׁ	12 בְּכָרוֹ	8 וְאֶזְרִיָּם
8 קָנְשִׁי	ח-6 הקדשים	17 אֶנְיֹוֹת	12 אֶבְרִים	מ2 - נח
9 שָׁפָה-נָם	מ24 - ויקרא מז	מ17 - יתרו	16 קָדְשִׁי	נר-1 קָנִי
12 שָׁפָה-נָם	3 אֶצֶק-מִים	ו-6 וַיַּעַף	מ9 - וישב	2 אֶהְלֹו
מ29 - קדושים הלא כבני גשמים	13 וַתִּאֲהָרָה	10 וַיִּבְרָא וַיִּזְנוּ	כ-8 קָדְשִׁי	9 וּמִגִּזְרֵי-קָה
מ30 - קדושים (בן אדם רבד אח זקני ישראל)	14 לְכַרְחָ-לוֹ	ז-4 בְּחֶרֶי-אִי	9 גְּבִירוֹ	נה-2 לְשִׁבְעָה
5 בְּחָרִי	15 וַיִּהְיֶם	מ18 - מַשְׁפָּטִים	9 וַשְׁבָּדְשִׁי	3 אֶזְרִיָּם
17 וַתִּקֶּם	15 וַיִּסְגֹּר-לָמוֹ	לד-9 חֲפָשִׁים	מ10 - מקץ	מ3 - לך-לך
מ31 - אמר	17 יִסְגֹּר-לוֹ	9 עֲבֹר-בָּם	19 וַיִּמָּחַ	מ-29 עֲצָמָה
18 מִתְנִיָּהָם	21 זָכַר-אֱלֹהֶ	10 חֲפָשִׁים	20 וַתִּקֶּם	מ4 - וירא
25 לְשִׁמְאָה	23 קָנִי	11 חֲפָשִׁים	28 חֲכָמָה	8 עֲבָרוֹ
26 סִתְרֹתָיו	מ25 - צו	14 חֲפָשִׁי	מ11 - ויגש	13 אֶמְרָ-נָא
מ32 - כהר	ז-24 אַח-אֶזְרִיָּם	14 אֶזְרִיָּם	מ12 - ויחי	20 הַצִּבְרוֹתִים
24 לְלִבְרָה	26 אַח-עֲרָבִים	16 חֲפָשִׁים	5 בְּחֶרֶי-נִי	24 אֶל-תַּעֲצֹר-לִי
מ33 - כחתי	29 גָּזִי	מ19 - תרומה	6 בְּחֶרֶתְהָ	26 וְאֶמְרָ-לָהּ
יז-8 שְׁרָשִׁי	34 לְחֶרֶבָה	ה-26 חֲכָמָה	8 בְּבִרְתִּי	27 לְהִרְפָּה
מ34 - כמורכר	ט-22 בְּחֶרֶתְהוֹ	28 חֲרָשִׁים	מ13 - שמות (הכאים ישרש)	29 מִתְנִיָּה
13 חֲרָשָׁה	22 בְּעֶשְׂרוֹ	ו-2 אֶרְכֹו	מ13 - שמות (רכרי ירמיהו)	34 וַיִּהְיֶם
מ35 - נשא	מ26 - עמיני	3 אֶרְכֹו	א-2 לְמַלְכוֹ	35 וַיִּשָּׁב
2 סִתְרָעָה	ז-2 וַיִּהְיֶם	3 חֲבִיבֹו	17 מִתְנִיָּה	מ5 - חיי שרה
25 צִרְעָה	7 וַיִּמָּחַ	6 חֲבִיבָה	מ14 - וארא	מ6 - תולדות
מ36 - כהעלחר	11 חֲרָשִׁים	מ20 - תצורה	5 לְאֶכְלָה	א-4 חֲבִיבוֹת
כ-14 קָנִי	20 וַיִּשָּׁב	מג-10 תְּכָנִיחַ	7 בְּחֶרֶשֶׁם	7 בְּאֶמְרָנָם
17 קָדְשִׁי	מ27 - תזריע	12 קָדְשִׁים	7 מִתְנִיָּם	9 וַיִּתְּנִי
ד-1 וַיִּשָּׁב	ה-14 וַיִּשָּׁב	מ21 - כי תשא	9 וַחֲרָבָה	12 בְּאֶמְרָנָם
מ37 - עלח לך	15 וַיִּשָּׁב	18 בְּעֶזְבָּבָם	10 לְחֶרֶבוֹת	12 אֶזְרִיָּו
מ38 - קרח		27 בְּעֶזְבָּרִים	11 תַּעֲבֹר-בָּהּ	מ7 - ויצא (ויכרח יעקב)
		28 שָׁפָה-נָם	12 מִתְכַּרְבוֹת	ג-14 קִטְבָה
		29 הַצִּבְרוֹתִים		יז-6 שְׁרָשִׁי

אחרון - א65	חנכה (ב) - א59	שבת שוכה - א53	ראה - א46	חקה - א39
על פסח	ז-50 הקדשים	מיכה יד	נה-2 לשבעה	18 ויטב
א-1 משרשיו	א60 - עקלים	5 שרשיו	3 אונגם	א40 - כלק
2 חקמה	יכ-1 במלכו	17 למשל-בם	א47 - עפטים	ו-5 זכר-נא
3 אונגיו	5 הקדשים	20 באשו	נכ-9 חרבות	א41 - פנחס
5 מחניו	13 לחזקה	24 הגדנות	10 קדשו	(ויר ה' היחה)
9 קדשי	א61 - זכור	א54 - יום כפור	א48 - כי חצא	יח-46 מתניו
יכ-2 עזי	1 למחמה	נח-7 חפשים	(רני עקרה)	46 ויגר
א' - א66 שבועות	14 באוני	10 בצדקתם	נד-1 רני	יט-6 וישב
21 יבצמדם	א62 - פרה	12 חרבות	2 אלה	7 וישב
24 בעמדם	20 קדשי	13 קדשי	9 וימנע-בם	8 ויגם
25 בעמדם	21 קדשי	14 במתי	(עניה סערה)	20 ויגר
27 מחניו	22 קדשי	א54 - יונה	נה-2 לשבעה	20 אשקה-נא
א' - א66 שבועות	23 בהקדשי	א-3 אנה	3 אונגם	21 וישב
כ-20 קדשו	33 החרבות	4 ויהאנה	א49 - כי חכוא	21 ויגם
2-1 קדלג	35 החרבות	5 באנה	8 ונאניות	א41 - מטוח
7 אהלי	38 קדשים	כ-5 קדשה	א50 נצכים-וילך	(רכרי ירמיהו)
א' - א67 שבת ר"ח	38 החרבות	8 קדשה	כ-3 יקבנו	א-2 למלכו
12 תשעשעו	א63 - החורש	8-1 קדשה	6 אל-דמי	5 אצרה (?)
20 קדשי	מח-17 יבחקשים	ד-7 למחרת	7 דמי	17 מחניה
23 בקדשו	מח-3 יבחקשים	א55 - א' סכות	9 קדשי	כ-2 באוני
מחר חורש	א64 שבת הגדול	א55 - כ' סכות	1-10 קבצרה	א42 - מסעי
27 מסחרת	א65 - א' פסח	6 הקדשים	א51 - האזינו	16 קדקד
30 לבשמה	ה-3 ויגל	א56 - שבת חול-	(ויזכר ויר)	17 קדשה
א' - א67 שבועות	11 מסחרת	המועד סכות	7 באוני	19 קדשה
34 קדשי-אך	12 מסחרת	לט-4 לאכלה	29 חשפי	21 נכניה
	12 באקלם	7 קדשי	(כה אמר ה')	24 בקדשה
	ר-27 שמוע	12 קדשים	יז-23 אשתלבו	א43 - רכרים
	א65 - כ' פסח	14 קדשים	יח-28 וישב	(שבת חזון)
	2 באונייהם	א57 שמיני עצרת	א52 - א' ר"ה	5 לחלי
	א65 - שבת	66 לאעליהם	3 חפני	14 קדשיים
	חול המועד פסח	א57 שמחת תורה	9 ויגם	14 סבאה
	יחזקאל 17-38	א58 - חנכה (א)	9 אכלה	א44 - ואתחנן
	א65 - שביעי של	כ-14 רני	9 באוני	12 בשעלו
	פסח	17 קדשו	23 אכלה	א45 - עקב
	7 באוני	ד-1 וישב	23 אכלה	מט-19 קרבתי
	29 חשפי		א52 - כ' ר"ה	20 באוני
			7 רני	נ-9,7 יעזר-לי
				נא-3 קרבתי

WEDNESDAY, MAY 17, 1978

WORKSHOP

"Compassion, Sensitivity, Understanding:
The Hazzan As Pastor"

Dr. Jack Bloom, Psychologist
Executive Director
Psychotherapy Center
Fairfield, Conn.

Hazzan Robert Scherr

We are very pleased to have Dr. Jack Bloom with us today. His background in the synagogue includes ten years as a pulpit rabbi, so that his experience is very similar to ours. In his practice as a psychologist, he has had a wide variety of experience in working for and with clergy and the problems of the ministry including a very interesting series of seminars on mid-career analysis, which he has recently been leading for the Central Conference of American Rabbis. If Jack Bloom is familiar to many of us, it is also because he appeared at the Cantors Assembly Convention two years ago. We are very pleased to be able to have him with us again this morning.

Dr. Jack Bloom

What I'd like to do is to spend sometime talking and then open up the floor for whatever questions you may have and for whatever specific ways I might be of use to you. I don't know exactly how long I'll talk but we'll have a lot of time. Lunch isn't until one o'clock. If you get bored, you can feel free to leave, although the best part with me is always at the end.

When considering the clergyman, the hazzan, the rabbi, the minister, whoever it might be. The first and foremost thing for that clergyman to keep in mind is his role as a symbolic exemplar. I've done a lot of work on this; it is my favorite hobby horse and I want

to say a few words about it.

You are, whether you like it or not, a walking, talking, living symbol. Where you appear, whether that be in the hospital, at the house of shivah, on a visit, and even sometimes, for better or for worse, at a social visit, you are, what I call a symbolic exemplar. You stand for something other than yourself. This does cause all kinds of problems in terms of being, of living day-to-day in this role. It is also, I don't want you to forget it, it is also the source of your strength and power as a pastor. It is also the source of your strength and power when you walk into that hospital room: when you walk in to make that shivah call; when you get up to daven for and with a congregation. The fact that you are a walking, talking symbol, that you stand for something other than yourself is where your potential power, and, in terms of being a pastor, where your potential influence and healing comes from. If you're in touch with that, as we go through the number of issues I want to talk about, when you're in touch with that you'll find that how you act, how you behave and how you are with the people whom you want to be pastor to will in some way change and your effectiveness will also grow.

I also want you to remember that you have, as hazzanim, you have a special area of uniqueness (we will get to that a little later, too). You are the expert, whether you like it or not, whether other people agree with you or not; it makes no difference. It matters what's in you. You are the expert on issues of music and prayer. You are the one person, very clearly, in the congregation. You are the sheliah tzibbur, do not forget that. You are the person who has been designated to pray on behalf of others. That, in itself, is a very potent instrument for you not to lose sight of as you go about your pastoral work. A very important thing that you have - you are the hazzan. You are the person who prays for and on behalf of others.

Keeping these things in mind, I want to go through some of the pastoral situations very briefly, that you no doubt are involved in. I will make the full round to sickness to death and back to life again.

I remember very vividly two experiences in the hospital. I had two very brief experiences. I will never forget the experience of being in my hospital gown, and I am tall so the gown barely does the job. Lying on one of those rolling carts, strapped down, when one of the nurses in the hospital, which shall remain nameless, says: "Whose going to take this one down?" I wasn't this one; I was me. I was damn important to me and I wanted to be treated as a human being. I was aware that I was having very minor surgery; I was going home in two hours. It was really not anything that should bother anyone. But when you visit a person in the hospital, remember that one of the processes that has begun is a sense of deep personalization, a sense of being cut off, a sense of isolation, a sense of being in the hands of others. When you get into that antiseptic atmosphere of the best hospital, it doesn't matter, when you get into that antiseptis, that white kind of place where people do become objects, your visit, as the person from whatever congregation, when you come in there, representing that congregation, by your very presence, you are a statement that the person there is not alone, that he is not isolated, that there are people on the outside who care.

When you come into that kind of situation, I am going to make some recommendations today on how to behave as well. A lot of us still, after all these years, come into that situation and start to make small talk: some come in and start to give pep talks to the person - don't worry, you'll be all right, in 24 hours, 48 hours, 6 weeks, you'll be out there, you'll be ready to get back into the rat race and go, go, go. That's not what the person wants to hear. When you lie on the bed sick, and you're hurting, either before the operation or afterwards, or before a procedure or afterwards, what the pep talks do, incidentally, is to deny what the person lying there on the bed is feeling. The person

in bed has been feeling scared, maybe has been somewhat de-personalized by now, is hurting, and when you give the pep talk you don't do very much good.

I find the most useful thing to do when you come in is to say who you are, indicate that people on the outside are concerned, that you are there for yourself and on behalf of the congregation, too. It is important for the person to know and to ask a very simple question: Is there something I can do for you? You don't know what it may be. It may be that someone will ask: Will you go downstairs and pick up a cup of coffee for me? I don't know what. But when you are there and indicate your availability. But the person may say no, there is nothing I want. You may end up sitting there quietly, in silence. Don't feel obliged to make conversation. you don't have to fill the space. If you're sensitive to a person, if you've been through a similar experience, what you can do is to share some of your own feelings, some of your own scaredness the night you had minor surgery. It's important. Whatever you do, please don't shut off the feelings of the person there because you are uncomfortable with him. The person lying there, sitting there, is frightened, scared, whatever the nature of the procedure is going to be. If you're there and you realize that what you stand for is not just yourself, but you are also Hazzan Cohen of Congregation if you realize that, your effectiveness will be much greater. you do have a tool: you have a great one, which is what you can offer a person and you can make an offer like that, is to pray for them.

When I was a rabbi, I was uncomfortable with that, especially early in my rabbinate when I didn't appreciate the power of being the walking, talking symbol. I don't think you can be uncomfortable with praying for anybody else. you have to do that; you are the sheliach tzibbur. If you, in some way, can indicate your willingness to include that person next Shabbat; don't assume that it will be done administratively, that the office will give you the name and you will do it. I don't know how many of you offer Mi-sheberachs regularly

with people's names in them very specifically. It is important for the person to know that you, when you pray next Shabbat, will in **some** way be thinking of him. That you will be praying for well-being, healing and those kinds of things. It's a potent kind of instrument. Don't minimize it. I was very uncomfortable in **my** early years. I used to **come** from the theological position that everyone has to pray for themselves. No one can pray for anybody else - all that kind of narishkeit. Let **me** tell you, now that I am in **my** office **sometimes**, when I function as a rabbi and I say to someone, maybe we can pray together, maybe we can do something like that, that's a very potent thing that you have. So, please, no pep talks when you go in there. Hear what the person is saying: try to respond. Your very presence is very important.

Let's assume that we've moved beyond the state of regular kinds of hospital visits, regular kinds of procedures and you are dealing with someone whom you know has a terminal illness. I want to tell you a story that I feel took **me** a long time to **come to it**, but it was probably one or two of the **most** important experiences of **my** pulpit. I want to begin by telling the story because I think the story speaks for itself.

There was a woman in **my** congregation who had had her breast removed and was assumed to be cured and later had **a metastasis** of the cancer to her spine. This was going to be a secret that the family kept. The father and two adult children, both in their early twenties, were going to keep this secret in order to protect Mom. I walked into the hospital one day and around Mom's bed, who was still a relatively young woman in her 40's, and an assortment of sisters-in-law and brothers-in-law, and they were all joking and laughing. Don't worry, Mildred, you'll be fine: everything will be O.K.; don't worry about it. There was a kind of feigned and false optimism. She was going home the next day.

There was nothing else that could be done in the hospital.

I said to her, how are you, Millie? And she said: Are you going to tell me stories, Rabbi? I said, no stories, Millie, but if you want to talk, I'm available. That was all I said. There was nothing else to say to the people there and I walked out. A day later I got a call that she had called and she wanted me to come, maybe two days later, I don't remember, it was a long time ago. She wanted me to come to her house. When I came to the house, she said to me, it was clear that she knew what was wrong with her, despite all the lies that were going on around her, and I said, yes, I know, that's very clear. She said, you know I am going to die and I said, yes, that's true.

From then on began one of the most moving experiences that I ever had in which she started to talk: (the first visit was two hours) about her feelings were about dying, and about not being able to see the wedding of her two kids, about leaving her husband and all of that kind of thing. I went downstairs after that visit to her husband and kids (they weren't kids) and I said: you know you can go talk to her, she knows that she is going to die. Their contact began and we had a number of other visits this way in which she was able to be straight and talk about what was really happening to her and she died shortly thereafter.

There were maybe a couple of other things in my ten years in the pulpit that were as important as that. Certainly, to that family there was nothing as important as that one statement that made that possible. The statement was simple: no stories, but if you want to talk, I'm available. That family made some contact, I made some contact.

One of the things about people who are terminally ill, is that because of the anxiety of the people around them, they are treated as dead before they are dead. Dying is not dead. Dying is a part of living and when we start to lie to the person who is dying, when we start to treat them as a non-person, who shouldn't have feelings, who shouldn't be scared, who shouldn't be

going through what they are going through, we collude in having them not live to their very last breath. If you do anything, and I don't care what the others are doing around you, if you do anything that can be important as a pastor and as a caring person, you can let the person know that you will not collude in that.

You do have to respect the person's boundaries. You don't become more frank than is reasonable for a patient to accept at first blush. You can't do that. You have to allow for the limits of what the person is able to handle. But if your ears are open, and if you are hearing, you will know what that person is willing to share with you. You have to be secure in yourself, too, to know that you are willing to open up and talk despite your own fear of your own death, which is where we are all coming from, that you are willing to talk about the dying with the person that you are visiting.

Again, your role as a sheliach tzibbur, as the expert in prayer, can be a very, very important one. You can offer yourself, at that point, as one who can help with that very important connection. How you are going to do that depends on your own uniqueness, but don't minimize yourself. You don't have to get into **small** talk. There'll be **some** of that - how are the Mets doing, what's happening - that kind of avoidance. You don't have to get into that and one way that you can avoid that **is sometime** to get into your own feelings, your own fright. If a person doesn't want to hear it, they will make it quite clear that they don't want to hear that.

Now let's shift a bit of focus to the living, to death and shivah.

Once a person has died the focus shifts to the living. The question is how you as the hazzan, as a clergyman in your congregation, what you can do. The **most** important thing that you can do is to help the

the people do the grief-work. You know what happens often, I still do that. What happens very often during shivah is that people come in, they shake hands, the initial hug goes on in which there is some crying every time a new person is seen, then vert men freilakh. People talk about this and that - a wonderful place in the community to visit, and except for the little stools that are there, you wouldn't know. It would be synonymous with a lot of other kinds of parties. I make it my business and you can make it your business, to go over to the mourners and to start a conversation about the person who died. I always do that. If you are visiting a shivah house, I would never walk out of that house without doing that. To sit down with that person and say: Tell me about your marriage; what was Dad like? You can begin with any kind of question that interests you. If music is your bag, you might want to talk about that. You might want to talk about where that person was at with music. If that doesn't go any place, if the person pretended he was tone deaf and didn't know anything, so something else. Get the family to talk about the deceased: don't hesitate to ask about the illness; don't hesitate to get them, in some way, to do that grief-work. Very important work. You take away a percentage of the mourning: very important work. Don't ever leave a shivah house without having done something like that.

I was thinking of a crazy idea. I want to put it out. I don't want it to sit with me, if you people reject it, that's O.K. I know that if it would have been my father's shivah (I don't know about my mother's), it would have been very nice. I grew up in a small congregation that did not have a hazzan. It would have been very nice. As I was preparing for today, I want to share what I thought I would have liked a hazzan to do for me. The hazzan would have come in that week, he would have sat down with me and asked me, during shivah, maybe even before, about my father's taste in Jewish music. What song, what melodies my father liked: was there something that really moved him? And if that

fictitious hazzan, if I would have told him what Yiddish melody, what Hebrew song my father liked, if sometime during shivah, or even at the funeral, the hazzan would have sung that, kind of in memory, or expression of my father's feeling about Jewish music, as an expression of his tenderness and the music in his soul, I think, that for me, as an avel, that would have been one of the most moving experiences of my life. I don't want to give that as an eytza tova, you may have your own thoughts and ideas about it, but what I am saying is that for me that would have been very important. Maybe it had to be done at home, one night after maariv. Something that Sam Bloom loved. You know, I have a thing about music. I am convinced that when I play Jewish music at home, I am envious of a hazzan, because that's the stuff that grabs me. I want my kids to have that, so I keep it on all the time. Of course, it kills me when they want the rock 'n roll and that stuff and "Saturday Night Fever." I saw "Saturday Night Fever" and I thought the music was fine, but it wasn't me, it wasn't in my kishke. The melodies that I heard from my father, the melodies that I learned as a kid have had profound influences on me. I think that that would have been a most moving experience for me - that a hazzan could have, in his own uniqueness, could have really touched me and moved me and added something to that whole experience.

Another thing I want you to know which is one of the things about pulpit clergymen is that we do things for the 430th time. Shivah call is an obligation: a bar mitzvah kid is an obligation; a eulogy, a funeral that is an obligation. For the family (when Israel Moshowitz first said it to us when we were seniors at the Seminary, in his catchy way, he said, for you it's 4,853, for them it's number one.) I want to come back to my own shivah that time. How moved I was at the people who came during shivah. When you come, as the hazzan, as the clergyman, your presence is not just the presence of some other person there. Don't forget that. When you come in and when you leave, your presence takes

on an added importance and you do something for that family by your very presence. That becomes a burden and an obligation, I understand that. But it also is very important. I have not forgotten that Mr. Liefsky, when I was growing up I couldn't tolerate, that he was there during the shivah at Inwood Terrace, every morning and evening, 17 years ago. Everyday he was there. Of course, when the clergyman comes, he is not just another member, he is someone: he is someone very special.

Again, during shivah, don't try (I don't like to give prescriptions), don't ever tell people, don't feel that way. Wipe that off your list. Hear what people are saying to you. When it is guilt, you can do some reassuring; but the most reassuring thing that people hear is not: Don't feel that way. The person says, if you had a suicide (we had a suicide in our congregation the past week), you don't tell the father, don't feel guilty. He is going to stop talking to you. He feels guilty. He's wondering if he did everything that he should do. You can say something like: Hey, listen, we do the best we can with our kids. **Hey**, I know where you're coming from. I haven't had a kid who has done that, God forbid. I can't imagine anything more painful than that, but, sure, I sometimes get feelings of guilt, maybe I'm not doing enough. You can offer some reassurance. You can say: We do the best we can. The art of being a parent is an imperfect job. We all fail. You know what my therapist told me, years back? He taught me a very important lesson. I want to share it with you: it just came to my head. When I was in the fourth year of my therapy, having worked out a lot of my problems with my dad, I said: I'm going to be a better father than he was. I was worried about that, am I going to do that? He said: Don't worry about that, put away money for your kids' therapy. I said: He must be crazy. Do they teach him this at convention, to build for the future? It was one of the most profound messages he ever told me, because as my father failed with me, I'm going to fail with my kids, and

they're going to fail with their kids. This is a job that none of us does right and the best thing we can do is to know that we are not going to succeed at it. That sense of how difficult it is, you can share with people.

There are two ways of shutting off feelings, say, Don't feel that way, or to start with the pep talks. If you can hear the feelings, respond to them, let them be and respond as your own experience. As a pulpit clergyman you have a much richer experience than most people in that congregation. You've experienced a lot, you've seen a lot and you can respond out of that experience.

Coming back, even more to the land of the living, I want to say a couple of words about divorce. I don't know how you run into the divorce thing, sometimes it will be that someone, after shul, in the congregation, comes to you, considers you a friend of his, starts to open up about the problems. Sometimes you've been in a place long enough, it may be that a couple wants to see you together. My suspicion is that that most often happens unless you have a reputation as a counselor already with one of the parties opening up to you. You should install, on the inside of your forehead, a neon sign, and whenever someone starts to mention problems with their marriage, you should push the button on and the neon sign should go on and it should say: No matter how this looks, and no matter what I am being told, the responsibility in this relationship is 50%. Even if the woman coming to you says my husband beats me and he's a drunkard, and he's out with other women and he's having an affair and look at me, I'm sitting home, suffering, devoted to the children, trying to do my best while he's out gambling, carousing, etc. Your neon sign should say no matter how it seems, it's always 50%. If you have that neon sign in your head, you'll be in a much better place to deal with the person.

Another thing you can do if you get involved in that, and these are just my honest suggestions, is to

remember to keep what's going on between you and the person, keep the person on you and the person you're dealing with. Let's say someone catches you, say walking home from shul, and he starts to talk to you about his terrible marriage. He's happy, he's finally able to unburden himself. Let's assume it's a man. He's talking about his wife, she's impossible, she does this, she does that, she hasn't done this, hasn't done that. If you allow yourself to go for a long period of time listening to him complaining about her and not saying anything about him, you are not going to be of very much use. If you can very gently focus on, what's that like for you, what goes on with you when your wife does that, what happens to you, how are you feeling? You may have a chance of being some use to that person. Just the sharing of that can be very, very useful. And, of course, if you have the neon sign in your head, what you'll find yourself not doing, with time, you won't end up taking sides. If you end up taking sides, in that relationship, you're not going to be of any use to the person on the other side, it's very simple. Hard struggle, incidentally, when a couple gets a divorce, if you're a friend of both; it's a hard struggle not to take sides. Even if you try not to, one of the partners is going to perceive you as doing that and can easily force you into that position. If you have a neon sign in your head, and you also can focus on what's going on between you and the person and focus on that person, you will be of some use.

I want to move on and if you want to raise something about divorce later on, that may be the best way to handle it.

The hazzan as pastor to the healthy. I read last week that the rabbi who officiated at my bar mitzvah died. He was in the little town of Cliffside Park for ten months. It was not a good experience for both parties. He was and remains, the rabbi who officiated at my bar mitzvah, for better, for worse. I never forgot that. I followed this guy all over the country.

He was in California, came back East, somehow I knew where he was, because he was the rabbi who officiated at my bar mitzvah. If you are involved in training bar mitzvah kids, you are involved potentially, what is pastorally one of the most important experiences of that child's life. For you, if you do 25 bar mitzvah kids a year, it's another kid, another sidrah, another haftarah. You know the beginning of all of them. I know because when I go to shul, when I hear the first words, my head goes on with the rest of the haftarah because I used to listen to the kids. But that, pastorally, is one of the most crucial things that you can do, and how you treat that kid and how you act, and how you respond on the bimah, and how you respond afterwards, not only educational role, is a very important pastoral role. It's the same thing. It's another sidrah for you, but for me, Haazinu is the sidrah, because that's my sidrah; and there's no other Haftarah like Shuva Yisrael, because that's mine, even chopped, one part from here, one part from there, one part from there and usually on Shabbat Shuva it doesn't appear completely, but that's the thing. I have distinct memories of the person who taught me the trope and sitting at his kitchen table and what it was like to learn the fourth aliyah and how that person treated me. For each kid you can have a life-long effect by how you handle that. If, in your congregation someone else does the tutoring, you do the hearing or something, how does that interview go? It's a very important experience for kids. When I get up and I watch (the congregation I'm a member of) how poorly the Seminary prepares rabbis in terms of the importance of that day, I'm appalled, I am utterly appalled. I watch the rabbi standing there, the kid has just finished and the rabbi delivers, in this case, an English Mi-sheberach, in der velt arein. I don't know what he is saying and I know that some guys, if they have a sense of it, talk to the kid. There is one rabbi, I am sure, who does a fantastic job, not in a Conservative congregation, and all you watch him doing is taking the kid next to him, putting his hands on the kid, and whispering to him. You

never hear a word. I am sure that kid remembers what the rabbi told him the rest of his life. If you can do something, in your prayer-role again, if you can do something for that kid, I don't know what the structure is in your particular congregation, whether it's the Mi sheberach... if you can make that Mi sheberach a personal one for that kid, not just with the name, maybe you can be somewhat creative and include something that that child would want to have said about him in the Mi sheberach. I don't know, some kind of way that you can use the interview before, the experience on the pulpit as a part of your pastoring to that kid. You will make an investment. It's not accidental that Hazzan Puttennan said that the people whom he had taught were the backbone later on. You will make an investment that will have lifetime benefit and that I think is crucial and very important.

I want to end this part with a vort. I heard the vort on WEVD, and I thought it was a lovely vort, and I want to share it with you. I was on the say to have some pictures developed. Whenever I'm driving I turn on WEVD (WEVD is the station of the JEWISH DAILY FORWARD in New York and broadcasts many hours of Jewish programming). The guy was talking about the Sh'ma. Sh'ma Yisrael haShem elokeinu, haShem echad. He says, echad, of course, does not mean one. He says what's the hiddush of meaning one? And he quoted Hennann Cohn saying that what echad means is unique, that God is unique and further, since man is made b'tzelom elokim, and since God is unique, so is man unique. Therefore, when in Pirkei Avot it says that Ben Zoma says, eyze hu chacham asher lomed mikol adam? what's the hiddush there? what does a person of lesser intelligence, what does a person I don't like, what does a person who never had any education, what does a person who is obnoxious, what can that person teach me? Only if we recognize that there is something that is unique and different in that person. If there is something unique in that person then there is something that I can learn from him, whatever it is. I am aware that since I

heard the vort that kind of phrasing, my work in my office has kind of changed a bit, the way I work, the sense that being aware of the uniqueness, of how the person I'm with handles their life, what it's like for them to live the way they do. How they handle their problems and dilemmas. These are people with problems and dilemmas. Because each person is unique there is something we can learn from each person.

If you go into any pastoral role with any of the congregants, try to remember that, that there is something unique and different about this person than any other person. But try to remember something else, too. That not only they have the uniqueness, you as a hazzan, you have a commonality with other clergymen and you also have a uniqueness. You have something special that nobody else in the world can offer. A piece of that is being the baal tefillah, the master of prayer, of being the person who touches the soul of the Jewish people through music and a piece of it is your being a symbolic exemplar, that's a piece of it, and another piece of your uniqueness is being you. You can give something because you're you that no one else can give and if the two uniquenesses have a chance of touching, then you've really done something pastorally. That's really very important for the people whom you care about, whom you love and even sometimes for people whom you don't love. If you can value their uniqueness, you have a chance to reach them.

What I would like to do now is to open up for any questions that you may have.

Question:

I'd like to ask about a case we have to deal with from time to time, and that is a bar mitzvah coming up and the parents are separated or already divorced. You have this problem of whether they are going to sit together, or whether one is going to bring his new wife, or the boyfriend or girlfriend. Perhaps there's a way

of dealing with this tactfully, if there's no right or wrong answer.

Dr. Bloom:

I think you have to leave it. I think the most useful thing you could do is probably to bring the divorced couple together to negotiate on this and talk about it, unless they've worked it out already. For some it's not a problem. If you bring them together to negotiate with you, if you're the determiner of how that goes, then I think it ought to be worked out with them with some help from you and some of your expertise. If they say, I don't want that bitch - you may have to say, it's your child's mother and certain things would have to be handled. I think the best thing to do is to put most of the responsibility on them with you being the kind of gentle intermediary if you can do that.

Dr. Bloom:

(Paraphrases question) How long should one stay for a hospital visit without getting too involved in peripheral issues?

Questioner continues:

I had a case where a man had a foot amputated, who complained about organizations not having anything to do with him and then if I go to see him the next week, and he wants to talk more, how long do I stay? Usually I have other people to see, can I stay all day with one man? Also, with hospital visits and shivah visits, how do I turn the focus from myself, coming into a community --How do you like the community? How does your wife like the community? How do you like the job?

Dr. Bloom:

I have learned that I have to often turn the neon sign in my head on brighter and brighter and brighter.

It's very hard when you get moved by a person. It's very hard not to take sides. It's very hard. It's very important because the responsibility is always 50%. If two people are married, there are two people who are choosing to stay married and they collude and participate and as you watch them in each other's mishegas, one hits the other with a sledge hammer, and you say, vey iz mir that's terrible and you forget that the other had a stiletto and is just removing it from the ribs; except you don't see it as easily.

There are some people you can't deal with. You say, I just don't like her: you're just not going to be able to deal with her.

What was your second question? That one intrigued me. (Changing focus from yourself to the mourner.) The best way you can do that, if you are in a house of shivah, after you've done that for a little bit (they may be genuinely interested) is simply shift. Simply say: I'd really like to know something about your dad, tell me about him. He came from the other side. I've always been impressed with people who had the guts to do that. I don't care how you begin. What was it like to have your mom for a mother? You will be surprised how people want to talk about that. As soon as you get them talking, they'll stop talking about you. You can be very gentle with the questioning, very easy with it. Whenever it is a widow or widower, I always ask them how they met, how long they're married, what it was like, anything like that.

When you get involved with people who really are meshuge, or maybe paranoid, then you have to make your decision, how much you can handle of it and how much not. If some guy starts to get very paranoid about his family, his friends and goes on and on with you, you may have to say that someone else will have to take that person on and you can't do that. You might suggest then that I have 25 calls to make and maybe you really have a problem that you should take up with somebody.

You are certainly free to make a referral. The person may not take it, but you are certainly free to do that. The art of being a good referral source is also important.

Question:

Every parent sees his own child, naturally, as the most important child in the synagogue. Speaking of the hazzan as a bar mitzvah teacher, who has many students, how do you handle the case of a child who is not so capable and whose parents want you to take so much extra time with this child so that he can do as much as everybody else, when in fact, it would really take you three times as long and it may not even be worth your taking all this time?

Dr. Bloom:

What do you mean by "worth?"

Questioner:

In other words, the child is really not capable of doing anything with it. How do you handle the parents in this situation?

Dr. Bloom:

You have to make a decision. What I do in that kind of situation, or parallel to it, is to focus on the kid and find out what the kid wants, too. "Would I tell the parents that the child is incompetent?" I'd try to be careful about handling words that later could be used. I'd be careful about using words like incompetent. If you take a kid who learns a Haftarah, you have to remember when our non-Jewish neighbors come in, they're amazed: the kid is singing notes in a foreign language. So if a kid does part of a Haftarah, our neighbors say vey iz mir a Jewish genius. They're all geniuses. With some, if he does part of the Haftarah and if he doesn't also read from the Torah, he is a

Jewish ignoramus. I think it has to come from your own integrity of what it's worth, and say, sometimes that I think it would be too much of an effort to do this, and I am not willing to make that kind of effort. I think you have to deal with that. It's your own decision. I can't solve that for you.

Question:

In reference to a comment you made about someone you disliked, who came to your home. Quite a few years ago at a convention, Gershon Ephros spoke to the men. He said something that impressed me very much. I used to make a shivah call, come in, followed your advice, as a matter of fact, followed that procedure, but he said if you will make it your business to come in and daven and lead them, not come once, but twice or more often, if you have failed that family in any way in the past, you make it up right there and you have friends for life. I have followed that advice, and I think it was one of the greatest bits of advice I ever got. I don't know how many years ago Gershon said that, Come in for the minyan, not before or after.

Dr. Bloom:

People care about that.

Question:

A question that must be in the minds of some of the hazzanim sitting here: How do you come to a rabbi of a congregation who feels that this particular activity is strictly his own domain and that the hazzan should deal with other matters. If you were the hazzan, how would you deal with it?

Dr. Bloom:

That's a very tough question. What that gets into, really, is the staff relationship between the rabbi and

the hazzan and the Jewish professionals. Wherever you have one professional who is anxious, who is feeling insecure, he's going to try to keep somebody else out. I think, inevitably, if you are in a congregation a long time, you will develop pastoral relationships. There is no way around that. The Beth Abraham Youth Chorale is an example both of an educational tool and of pastoral relationships. It's not accidental that Jerry described himself as the "father". That's indicative of a pastoral kind of relationship. If you are in a place for a while, you are going to have that. If it's worth quoting to that insecure rabbi that every Jew should be m'vaker cholim; if that works with him, it will work. Otherwise you will have to sit down and maybe get some third party to work out what the staff relationship is going to be. If you're interested in doing that kind of work. If you're in a place ten years, you're going to end up with that kind of work anyway. The only question is whether you are going to do it well or badly.

From the floor: Remark that people don't really want to know if they or a loved one has terminal illness.

Dr. Bloom responds:

It is an extremely important point you raised. The best way I can respond to it is through my own experience. I'm not talking about going into the person you know is terminally ill and saying, I'm going to have a job in a few weeks. I'm not suggesting anything like that. I learned how to handle this (because most doctors fail at this) and it's unusual, from an M.D., and it had to do with my father, who got sick in September 1959. He wanted only the best so he went up to the Mayo Clinic. I had a first cousin who was really closer to him since they were raised in the same house in Roumania (she was like a sister). Her policy was, Never say! My policy was that he had a right to know. The doctor said to me, I want you to come with me, but I want you to let me do the telling. My father had cancer

of the pancreas and had been operated on. What he said was the following: Mr. Bloom, we've operated and we've gotten as much as we could, and we could not get everything. What my father was provided with was the facts. He then said, Some people (my father, at that point, was in his late 60's) have lived 15 years with this. The percentage of people who have lived 15 years is very low. What they told me the projections were, which is also untrue, was that my father would be gone, probably within six months and that virtually nobody, except for statistical mistakes, outlived a year. My father lived two and a half years. Had he said to my father what the statistics indicated, he would have done my father a disservice. What he provided my father with were the facts. Because the truth is, that though we may see someone who is terminally ill, we don't know that for a fact. People have remissions. People about whom they say are terminally ill, live for 25 years. In a certain sense, all of us are terminally ill. That's true. What I really do advocate, without making any kind of absurd predictions, let the person know what the facts are and indicate your own availability. What does happen with the dying is that for a lot of dying people there is denial that goes along. I'm not suggesting that you go in with a bulldozer and breach that denial, but a lot of dying people when the people want to keep the secret, it's for their own comfort. What ends up happening is that for the most important event in a person's life, and I suggest that you read Kubler-Ross on this (any clergyman should have a copy of "On Death and Dying" by Elizabeth Kubler-Ross), if you isolate the person so that they cannot talk about the most important experience in their lives, you've really made them dead before their time. Your availability as a clergyman, your accessibility, your place as a sheliach tzibbur, your role in prayer - all give you added ability for that person to be able to share that with you.

One of the things that a lot of dying people get into is, I don't want to inflict it on my spouse. You

may be the conduit for that. I'm not talking about riding rough-shod. What that doctor back in the Mayo clinic did was that he gave my father the facts, my father was then able to deal with the facts as best he could - either to put them aside, or not to put them aside, to do what he could do in terms of his life. It was no longer a secret. No one had to go around pretending that he was going to get well tomorrow.

Comment from floor:

I was shocked some years ago by a colleague at a funeral of another colleague, where the wife of the deceased was in a state of hysteria at the synagogue, and I said, I don't see how this gal is going to react at the cemetery... At the cemetery, the colleague went on with a twenty minute El Male Rachamim. I wonder, are we of comfort, in that particular situation, when we go on a small minor ego trip for ourselves? Are we doing good for the person involved? My feeling is that we are wreaking havoc in this situation. I would like your feelings.

Dr. Bloom:

I don't know of making a 20-25 minute Male. It's clear that you made a statement, not a question. I don't think the attitude towards that kind of thing ought to be the sooner we get away the better. I don't think you ought to drag people along for hour upon hour, but the fact that someone is crying and carrying on, is not at all bad. Very often we get into discomfort with other people's tears and crying because something is shut down in us. If you do the job you have to do within the limits that you know, I think you'll do fine. I don't think stretching it becomes the thing; I don't think, Max Arzt used to say, if you don't strike oil in fifteen minutes, it's an old one, stop boring. I think that goes for other things as well.

Comment from the floor:

I think that one of the things you tried to point out to us is to make ourselves useful in the community other than the pulpit. One of the things that I would like to share as hazzan that I have found very useful. I have found that it is a great comfort to the family. Many people, in dying, avoid the necessity of making the proper arrangements. When the time comes they find themselves completely baffled as to where to turn, beginning with the first call to the mortuary and the entire arrangements. I found that, you don't have to impose yourself, but just say if there is anything I can do in that matter - something to help them make arrangements, you can show your sympathy to the family.

Dr. Bloom:

If you can do what you're talking about, that's fantastic. Between the time of death, if you can be of use in those arrangements, that is a fantastic pastoral role. No doubt about it.

Comment from floor:

I had a situation where I was officiating at a funeral recently, since there is no rabbi in my congregation, I have to do that. I went to the family to ask if they would tell me about their father (in preparation for the eulogy). The answer was that he was a no good bastard. They wanted me to tell the people this. I said that type of eulogy you would probably be better giving. At that point they realized it was not a realistic thing because obviously they weren't going to get up and do it. It is a difficult situation to handle. Obviously, you are not going to get up and praise the man. What I did was give a few greetings and also mention how difficult life is and sometimes people have difficulty in coping with life. I wonder how you would have handled such an incident.

Dr. Bloom:

You reminded me of a situation in Bridgeport. I was a very young rabbi. There was a guy who died in Florida who had the **most** atrocious reputation in Bridgeport. I won't mention his last name, but his first name was "Muscles" because he used to go around showing himself off. He used to ride downtown Main Street, back in the time when you used to do that kind of thing, with a blond on each arm, in an open convertible, totally, terrible despicable kind of man, supposedly. The mortician told me this since he was a member of the other congregation. I didn't know the man. I was covering for the other rabbi who was on vacation. He said to **me**: nisht **tzu** Got nisht tzu leit That's the extent of what I was told. I lucked out, because they decided not to have the funeral service in Bridgeport, but to have that in Florida and **just** have the interment in Bridgeport. This man had treated his wife with disdain, contempt and anything else you can imagine, apparently for thirty years, at that time. All we had was the interment at the cemetery in Bridgeport. I have never seen a woman cry so much for her dead husband, as I saw this woman cry. But I'm glad I didn't have to do it.

What I do in those situations, what I used to do in my previous life, I would always aim the talk at the family - their mourning, their sadness, something like that.

Comment from floor:

Death in a family is a very sad experience. One of these days a parent has to die. That is a normal situation. What do you do in an abnormal situation, when a child dies?

Dr. Bloom:

When a child dies, the parents need comforting. Don't make up fairy tales. What I do in that kind of situation - I have one thing that always **comes to my**

mind. There was a picture in LIFE MAGAZINE, thirty years ago, of the Queen Mother of England burying King George VI. They made some kind of comment about the unique pain on a mother's face as she buries a child. If parents have to bury a child, I don't know if there is any more painful experience in the world. I would just go with it, be with them, share how painful you imagine that must be. I would go with what an unfair world this is. If you're there, the healing will be done of itself. You don't have to do the healing. What you have to do is make it possible for the healing to take place. Do you know any more than they know? Do I know any more than they know? Why does God do that? If you had a theological position on that, then you better put that out. If you're as confused as they are, I wouldn't tell anything that is a lie to you. I don't know why God permitted Auschwitz. What am I going to say? I don't know. We had this past week a suicide of a 22-year old. What the devil do you tell the parents? It's terrible. If you provide air, it's like a wound, what a wound needs to heal is some air and some time. That's a metaphor. If you provide the air, if you provide the listening, the ability to talk, to complain, to grieve, to say how unfair God is, or whatever, if you provide that, you'll help the healing. Just your availability. If you're a man of God, which is how you are seen and you can listen to that, and hear that and know the unfairness, and still have your own faith, you'll allow the healing to take place.

Comment from floor:

I had a graveside service. I met the son as I got out of the car. I didn't know anything about this fellow and he said the same thing. He said, Just tell us he's no good and that's all. At any rate, when I got to the graveside, I spoke extemporaneously about the value of life and the human being being a little lower than the angels. No matter how much a guy is a mamzer, the fact is that we are alive and we have to live the best kind of life we live. At a time when you can't

say anything about the dead, I find it very beneficial to say something about what you do with your own life. The person falls into some of those categories. No matter how rotten a person is, there is a little bit of good in every person.

Another speaker from the floor:

An incident happened in my congregation and up until today I was of the opinion that I was the injured party. After hearing the replies that you have given to the members of this august body, I feel now that maybe it was my fault and this has to do with rabbi-cantor relationship.

I was sitting at home one evening with the membership list in front of me and thought, wouldn't it be a nice idea to call a few of the members to say hello. I sat for an hour calling members and thought it was the most wonderful thing in the world. The next day, I met the rabbi, went into his office and said, look this is what happened. Wouldn't it be a wonderful thing if we both did it? He said, I wish you wouldn't do this because it makes me look bad. I thought, what kind of a guy is this to put me down when I thought I had such a wonderful thing. Maybe I was the one at fault because had I gotten this idea and gotten together with him before, both discussed it, before I called these people, maybe then he would have thought it was a good idea.

Dr. Bloom:

There are times... my wife and I have an agreement which is that though she makes the arrangements for Saturday nights, I want to know about the arrangements: I don't want to be surprised. We have lived with that agreement for a long time. About a month ago she made some arrangements for Saturday night. I was surprised and I got sore as hell. The agreement is back in force.

To some extent, your relationship with the rabbi is a marriage. You do have to learn, after a while, each other's sensitivities, where you hurt, that kind of thing. You did a nice thing, a really pastoral thing in calling people. People do like that. You know how important it is to be remembered. You're up on the bimah. You know how important it is that someone bothers to call to say, Hello, how are you. It's very important; people respond to that. But you have to take cognizance of who you are living with, what your marriage is with that rabbi. My wife has learned that I get very insecure and uptight if suddenly on a Saturday night she says we are going to the Goldbergs and I say, yuch! Sometimes it turns out that if she says four weeks before that we are going to the Goldbergs, I say, all right, you make the arrangements and that night I say yuch, but at least I made the agreement. I'll take responsibility for my decision. It's sad that people respond that way, but you have to know who you are living with.

Comment from floor:

First of all I'd like to thank you for your presentation. I'd like to elaborate about the problem we had before about the b'nai mitzvah, as far as teaching and the relationship with the family. Each child, boy and girl, I think, at least I've found in my experience, has to be treated individually. There is a line between building their self confidence and the pressures that we want to apply to them. Some can take it and some cannot. I have found, to be brief about it, that one of the important things that we do in teaching b'nai mitzvah is not only what is to be taught and what they are going to do at the service that particular Saturday morning or Friday evening, but building this confidence for the future as a human being. If they appreciate it, in the long run it carries over into a continuation of their Jewish education whereby they feel they can continue this way, to have more interest, their ability is extended when they are confident.

Now may I ask two questions. Number one, we have been discussing what's happened to ourselves in relationship to the rabbi and other personnel. I think a good many of us, for better or worse, know these relationships, have had enough experience with it, but there is something that's bothering me, on and off through the years, with other relationships, that is our personal relationships with our congregants. I know that we have to use our judgment, tact, discretion, etc. in these relationships, but is there something you can tell us, please, as far as certain lines to be drawn because we are the clergy and they are lay people, etc. Can you get as friendly as you want, open to them?

Dr. Bloom:

You have me on my hobby-horse with that question. Once you have undertaken to be a clergyman, once you've made that kind of commitment, you are putting yourself in a position where you will be a symbolic exemplar. The symbolic exemplar (someday when I get my dissertation out, I will be able to refer you to my book) is really made up of both how the clergyman acts and how he is treated by the lay person. What happens is a system of editing, presentation when we use the words here to describe the errant husband or the impossible wife. They are part of our general street vocabulary, but the fact is that we are not allowed to use that kind of language at board meetings or to the congregation. Certain things you're not supposed to say, so there is a kind of participation by the lay person and the clergyman in maintaining the symbolic exemplar. We are not the only symbolic exemplars; you know the Queen of England is a symbolic exemplar; Jimmie Carter is a symbolic exemplar. You do find it very hard, in your head, to imagine the Queen of England going to the bathroom. You know on one level that it happens, but she is a walking-talking symbol. The symbol cannot be broken without doing severe damage. It is also from that symbol that whatever power you have to affect people comes. No question about that. If you really

smash the symbol in your perception and in theirs, then you won't be able to function as a clergyman. There is a lot of stretchability in the symbol.

I have been introduced in Bridgeport-Fairport - I was joking - as the tennis-playing rabbi: the flying-rabbi. I was introduced a few years ago as the rabbi who isn't a rabbi. The symbol kind of holds: very hard to divest yourself of it. Some things become breaks in symbols so you hear issues where clergymen get divorced. In that congregation that's considered such a radical break in the symbol that the only thing that ends up happening is that the clergyman has to leave town and go some place else. There is stretchability but there is no doubt that you will never be the same with a lay person in terms of friendship as you might be with another hazzan, and as you might be with the other clergyman. That is the sad thing: that resource doesn't get used. That's a place where you could let your hair down, really be yourself: he could be himself and there might be some mutual nurturing instead of the crazy kind of competition.

CANTORS ASSEMBLY

Presents

"FROM THE CREATIVITY OF ISRAEL ALTER"

Wednesday, May 17th at 3:00 P. M.

P R O G R A M

Israel Alter: An Appreciation Hazzan Ben Belfer

"An Alter Sampler"

Selections from Hallel Hazzan Morton Shames

Marom di Vishmaya Hazzan Abraham Mizrachi

From the Sabbath Shaharit
Amidah Hazzan Aaron Marcus

V'al Y'dei Avadecha Han'viim
(Shofarot) Hazzan Saul Hammerman

Hazzan Daniel Gildar, Piano

WEDNESDAY, MAY 17, 1978

Audition II:

"From the Creativity of

Hazzan Israel Alter:

An Appreciation"

Hazzan Ben W. Belfer

Faculty, Cantors Institute

Due to unforeseen circumstances, Dr. Max Wohlberg, who was to address us today, is unable to be with us. When asked to undertake this assignment, under emergency conditions, I accepted with mixed emotions. For one, it is impossible for me to match Dr. Wohlberg's erudition, scholarship and eloquence and his vast knowledge of hazzanut. Secondly, this subject requires more careful thinking and preparation under calmer circumstances than those which I experienced during the hectic days prior to the convention.

However, I accepted willingly because of my great respect and admiration for Israel Alter as a colleague, as a man, a hazzan, composer and the kind of performing artist he was during his active career. In addition, I must admit, unashamedly, that I am addicted to the music of Alter and, in the language of the street, have become a "pusher" of his music - which, I hope, is not an indictable offense.

As a colleague, I have known and observed Israel Alter at close range since he joined the faculty of the School of Sacred Music of the Hebrew Union College in 1962, where he has been a great teacher, guide and confidant to a whole generation of Cantors who have benefited from his multifaceted talents.

Israel Alter was born in Lemberg, Galicia into a family of Belzer Hasidim. His first appearance on the pulpit was at age seven when he chanted the maaravot on the eve of Passover in the Staatliche Shul where Baruch Schorr had been the Hazzan. From that time, he was

smitten with the desire to become a hazzan. To this end, at the age of seventeen, Alter went to Vienna to begin his formal musical training at the Staats Academie. Around the year 1920 he began his hazzanic studies with Yitzhak Zvi Halpern, with whom he studied the classical repertoire, and Leibish Miller from whom he learned to "daven". His first pulpit as a hazzan was in a small shul in Vienna where his talent did not go unnoticed. For in a short time he was called to the important pulpit at the Brigitte Nauer Temple Verein in the 20th Bezirk (District).

In 1925 Israel Alter was called to the coveted and prestigious position as Oberkantor of the Great Synagogue in Hanover, Germany where he remained for ten years. It was during the early part of this period in his career that Alter made the well-known recordings which were recorded in Berlin. Those of us who have been privileged to hear these recordings, which are now collector's items, know what a phenomenal voice he possessed as far as range, dynamic diversity and his unique dramatic style which he used with impeccable artistry and taste.

Shortly after the advent of Hitler, Israel Alter left Hanover for Johannesburg, South Africa (1935) where he remained till his retirement from the pulpit in 1962. It was during this period that he published his first two volumes of "Shirei Yisrael" which contained some of his best known recitatives and special selections, among them "Akavya Ben Mahalalel Omer." In that same year, 1962, Alter was invited to join the faculty of the School of Sacred Music of the Hebrew Union College, where I first met him. I was privileged to share a Musica Hebraica concert with him, together with Moshe Ganchoff, who was also a member of the faculty. This was the first time I had heard him sing in person. I recall he sang his own composition, "Lo Lanu" from the Hallel Service. Of course, it was not the same voice I had heard on the recording (after all, it was about thirty-five years since it was made), but the dramatic force, the hitlaavut, the fervor and unique style was

still there. The effect on the audience was electrifying. It was like a prophet of old breathing fire through his nostrils. His recitation moved everyone present. Most of all, it moved me. I had never heard or witnessed this type of hazzanut even though I had been singing in synagogues since the age of ten, with some of the greatest hazzanim. It seemed as if every cell of his body was involved, every word was carefully weighed.

What Israel Alter will most be remembered for is the tremendous contribution he has made to hazzanut on this continent with the publication of his volumes covering the yearly liturgical cycle. In these volumes he made a dramatic departure from his earlier works which were written in a wide vocal range, sometimes two octaves, which were performable by a privileged few who were able to manage the almost impossible tessitura.

A more than cursory examination of his most recent publications will impress one with the fact that Alter was able to anticipate the revolutionary changes which were taking place in the American traditional conservative synagogues, particularly with respect to the hazzan and the general musical scene. I refer to the preoccupation with time rather than inspiration, the slashing of the service, the introduction of cheap popular melodies and other banalities. The new publications, commissioned by the Cantors Assembly, contained compositions written in a more practical range for most hazzanim and in a more palatable style for the modern traditional synagogue worshipper. He no longer employed the phenomenal range contained in his Hallel, Tal and Geshem volume (1962) which contains phrases spanning two octaves. The newer works, beginning with his Sabbath Service (1968), all lend themselves to transposition which make them practical for any voice range. Alter's writing is far from the ordinary or usual kind with obvious and predictable sequential phrases. One can never take an Alter phrase for granted. He is always full of surprises, with imaginative modulations which are precise and direct and often very subtle. A

good example of this is the Ma Tovu, the first selection in the Sabbath volume. In this composition there is a very clever and imaginative intermingling of the Magen Avot and the Adonay Malach modes in addition to the distinctive motif of the Friday eve maariv service as well as the trope of Shir Hashirim, all combined to make a very effectively beautiful composition. His coloratura passages are used with good taste and quite unpredictable and often contain intricate rhythmic subtleties. One cannot fake them because of the surprise elements, which cannot very often be anticipated. They have to be studied carefully.

Israel Alter has a thorough knowledge of and respect for the text and displays a talent for infusing the prayers with a dramatic thrust, of which he is so fond. He does not employ coloratura at random or to display vocal brilliance or pyrotechnics, but rather to heighten the emotion that a word or phrase suggests. His Hasidic background often pervades his music, not so much his early Belzer influence but rather, by his own admission, his love and respect for the Chabad philosophy of the Lubavitcher Hasidim. It is often advisable to keep this in mind in order to achieve a proper interpretation of his music.

The rhythmic patterns Alter employs are consistent with the rhythm and flow of the Hebrew allowing for both dramatic as well as lyrical treatment of the prayers. One can readily see in Alter's writing an awareness of Hebrew as a spoken language for he is quite careful with the proper accentuation. His approach to nusah shows great originality but still steeped in tradition. It is interesting and imaginative. After all, the text of Yismah Moshe is not the same as V'shomru or V'lo N'tato and Alter makes one well aware of that fact.

The music of Alter is very useful to the modern hazzan, particularly, because the trend is for shortening the service. The hazzan has less time for inspiration. The hackneyed approach to nusah with long pas-

sages on one note at breakneck speed is no longer feasible, especially if one cannot balance the service with an interesting composition. Therefore, what is chanted must be done more effectively. Israel Alter's music is one answer to this dilemma. His material is not only invaluable to the young student of hazzanut but also to the veteran hazzan in the field, who would do well to look into these treasures in order to inject a fresh approach to davening, which will make the service more interesting and more palatable to the modern synagogue worshipper. This is not to suggest that one should do a whole service exclusively of Alter's music. Even if one or two selections are utilized the benefits derived are well worth the effort.

Four of our colleagues have graciously consented to demonstrate a few selections from various Alter publications. Some of these are from earlier writings and some from his more recent efforts.

We listen now to Yismah Moshe V'shamru and V'lo N'tato from the Sabbath morning service as performed by Hazzan Aaron Marcus of N. Dartmouth, Massachusetts.

Hazzan Morton Shames of Springfield, Massachusetts will sing for us the bracha for Hallel, Shuvi Nafshi, Hodu and Ana from Alter's Sabbath volume.

We listen now to Esa Einav, arranged by Ray Smith and published by Mills Music. This will be followed by Bei Ana Rachits from "Shirey Yisrael," published by the Cantors Assembly (1968). These selections will be performed by Hazzan Abraham Mizrahi of Cincinnati, Ohio.

Hazzan Saul Hammerman will conclude with a selection from Alter's first volume of "Shirey Yisrael," V'al Y'dey Avadecha" from Shofrot.

I hope this small sampler of Israel Alter's creativity, so beautifully performed by our distinguished colleagues, will inspire us to look into this invaluable gold mine of hazzanut.

WEDNESDAY, MAY 17, 1978

INSTALLATION OF NEWLY ELECTED OFFICERS
AND MEMBERS OF THE EXECUTIVE COUNCIL

Hazzan Isaac Wall:

Would the outgoing members of the Executive Council please stand.

On behalf of the entire Assembly, we thank you for your dedication in fulfilling your duties as members of our Executive Board. We hope you will continue to take an active part in the affairs of the Cantors Assembly for there is still so much to be done and so much we can all learn from each other. Thank you!

Since we are installing the same slate of officers for the coming year, it is my duty to first dismiss you and then happily to welcome you back into your same office. Therefore, would the following officers please rise and remain standing. Vice President, Morton Shames, Secretary, Bruce Wetzler, Treasurer, Abraham Shapiro.

Also, would the following elected members of the Executive Council for a three-year term, please rise: Harry Altman, Israel Barzak, Louis Danto, Alan Edwards, Irving Kischel and Abraham Lubin.

Gentlemen, we welcome you into the fold as Officers and Board Members of the Cantors Assembly and hope it will be a satisfying and fulfilling administration for you. We need dedicated men such as you. Thank you!

Would Sam Rosenbaum please rise.

Sam, what can I say that has not already been said so many times. At the risk of being repetitious, I must tell you again what a joy and a privilege it is for me to work side by side with you all of these years and to learn from you first hand your expertise as our Executive Director. The years are rolling on, and my

love and respect for you continues to grow. Be well and continue to serve us for many more years to come. You are now installed as Executive Vice President. Thank you!

Kurt Silbermann, please rise.

It was only last year, Kurt, that I installed you as President. At that time I told this Assembly of the many years you and I have known each other and how much I've admired you for your dedication even then, when you were just a young man working hard and striving for just such a day as today. I also spoke, last year, of your humility and how much I admired you for it. Now, a year later, you have proven yourself a worthy President, a hard worker and still the same beautiful, humble human being. Thank you, Kurt!

So, my dear friends, it is with great pleasure that I install all of you for the coming year, wish all of you good health and may you grow from strength to strength.

Cantors Assembly/Officers 1977-1978

President: Kurt Silbermann
Vice President: Morton Shames
Treasurer: Abraham Shapiro
Secretary: Bruce Wetzler
Executive Vice President: Samuel Rosenbaum

Executive Council

Jacob Barkin, Ben W. Belfer, Joseph D. Gole, Mordecai Goldstein, Erno Grosz, Saul Z . Hammerman, Yehudah Heilbraun, Stuart Kanas, Harold Klein, Louis Klein, David Lefkowitz, Harold Lerner
Leon Lissek, Solomon Mendelson, David Myers, Ivan E. Perlman, Sidney Rabinowitz, Allen Stearns.
Moshe Taube, Harry Weinberg

Ex Officio:

W. Belskin-Ginsburg, Michal Hammerman, Arthur S. Koret, David J. Leon, Yehudah L. Mandel,
Saul Meisels, Moshe Nathanson. David J. Putterman, Abraham Rose, Morris Schorr,
Gregor Shelkan, Moses J. Silverman, Charles Sudock, Isaac I. Wall, Max Wohlberg

Convention Committees

Planning Committee:	Harry Weinberg, Ivan Perlman, Co-Chairmen; Ben Belfer, Isaac Goodfriend, Saul Hammerman, Yehudah Mandel. Saul Meisels, David Myers, Samuel Rosenbaum. Morton Shames, Jeffrey Shapiro, Moses J. Silverman, Isaac Wall
Management Committtee:	Alan Edwards, Irving Kischel, Co-Chairmen; Gerald Gerald Hanig, Arthur Sachs, Israel Tabatsky